MAXIMUM ROCKNROLL

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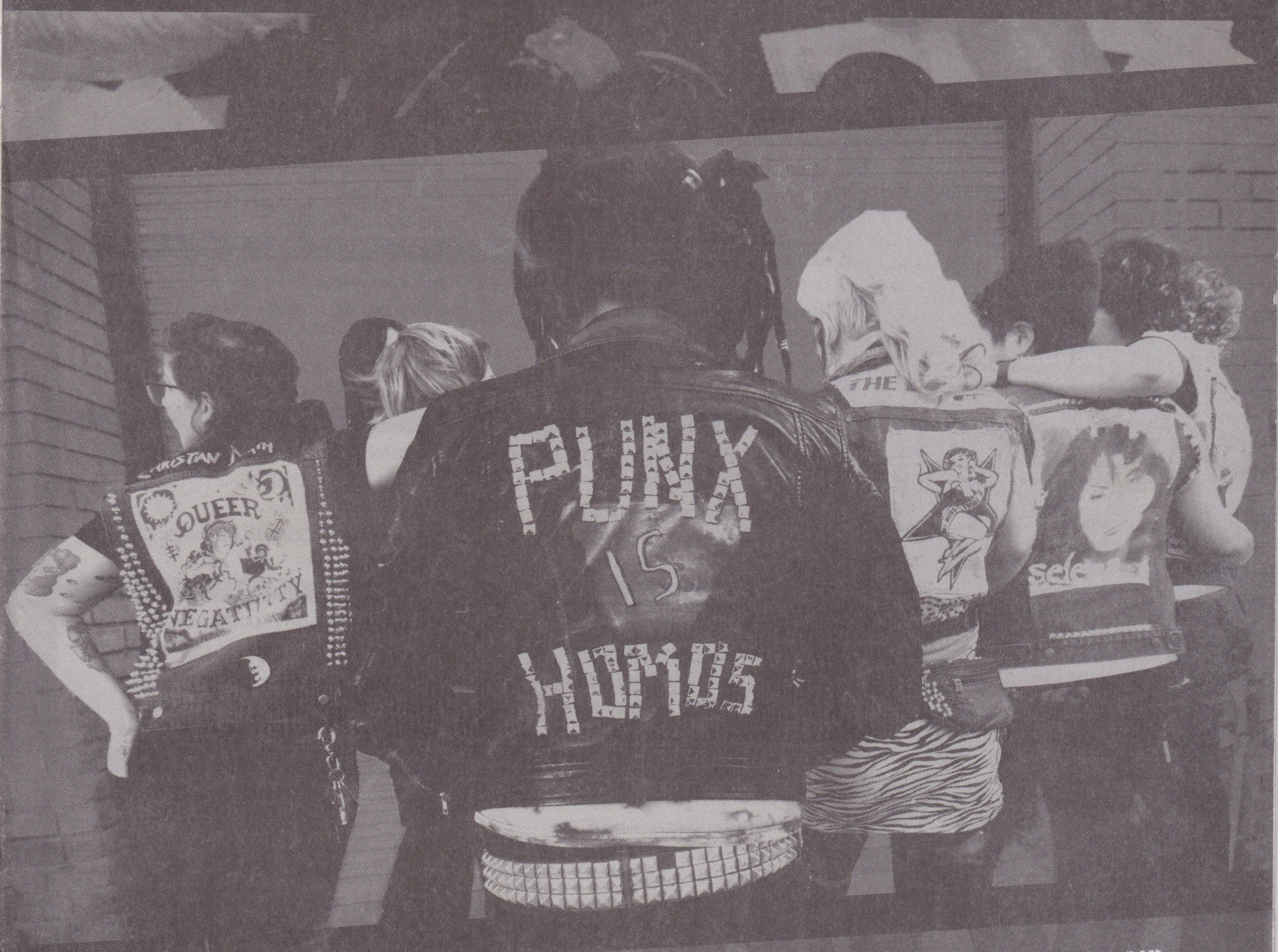

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GROKE • INTERNATIONAL QUEER SCENE REPORT

MAXIMUMROCKNROLL TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

"In Class War Prison"

WILL BLOMQUIST

- HARD SKIN-live
- LANDVERRAAD -live
- DESTRUKT-live
- BACCHUS-live
- VITRIOLIC RESPONSE-live
- RUINED FAMILIES-live
- CIORAN-live
- INSTINCT OF SURVIVAL-live
- WARPATH-live
- DEAD RAMONES-live

MITCH CARWELL

- LIFE STINKS-Shadow on the Wall/Drag You-45
- OBLIVIANS-Desperation-LP
- RÄJÄYTTAJÄT-Raejaeyttaejaet!-LP
- THE FLOOR ABOVE-Bishop-LP
- CCR HEADCLEANER-LP
- BUCK BILOXI AND THE FUCKS/GIORGIO...-split EP
- THIRD WORLD CHAOS- New Move for Error-LP
- DEVO-all LPs
- URINALS-Negative Capability-2xLP
- GINO AND THE GOONS-both 45s

ROBERT COLLINS

- HELLGASM-Infernal Raids Hellnautic Torment-demo
- COKE BUST-Confined-LP
- SLANG-Glory Outshines Doom-LP
- DHK-La Krudeza No Muere-LP
- ULTRA BIDÉ-DNA vs DNA-C-CD
- BOMBANGREPP- Förrådd Av Samhället -EP
- COMPLETED EXPOSITION-LP
- FLIPOUT AA / RAD-live
- DIÄT-45 / THE FLOOR ABOVE-Bishop-LP
- REPLICA-Demo-EP

LAYLA GIBBON

- VIXENS-LP
- NOTS-Dust Red-EP/LIFE STINKS-45
- CONSTANT MONGREL-Heavy Breathing-12"
- URINALS-Negative Capability-2xLP
- THE DOT WIGGIN BAND-Ready! Get! Go!-CD
- WILD EMOTIONS-45 / MANE-Bloodstone-EP
- POTTY MOUTH-Hell Bent-12" / SCRAPER-12"
- DEVO-Hardcore Volume 2-2xLP
- ABOVE GROUND-Gone Aiwa-LP
- THE FLOOR ABOVE-LP / SALAD INFLUENCE-EP

DAN GOETZ

- NUBS-Job/Little Billy's Burning-45
- PARANOID-Hardcore Addict-EP
- GENERACION SUICIDA-Mil Amores-EP
- DIÄT-45 / REPLICA-Demo-EP
- NOTS-Dust Red-EP
- OBLITERATION-EP / NUDES-Sister-EP
- HELTA SKELTA-45 / WHITE WARDS- Paint Huffer-EP
- VAASKA/IMPALERS-split EP
- COKE BUST-Confined-LP + live
- AUTISTIC YOUTH/FREEDOM CLUB-live

GREG HARVESTER

- NATURE BOYS-LP
- THE NOVICE-What You Want/Your Crime-45
- MIND SPIDERS-Inhumanistic-LP
- OBNOX-Three Times Dope-EP
- ROMAN GABRIEL TODD-Black Pope-EP
- GENERACION SUICIDA-Mil Amores-EP
- PIERRE ET BASTIEN-Le Son de ma Voix/Cancer-45
- REPLICA-Demo-EP
- NUBS-Job/Little Billy's Burning-45
- THE BODY/WHORE PAINT/WORK/ DEATH-live

KENNY KAOS

- PRIVATE DICKS-45
- THE RIOTS-One Seven Wonders/On the Run-45
- CHEAP TIME-Goodbye Age/Soon Over Soon-45
- MODERN PETS-Sorry, Thanks-12"
- OBLIVIANS-Desperation-LP
- ADAM WIDENER-Vesuvio Nights-LP
- THE ACHTUNGS-I'm Not the One-EP
- GINO AND THE GOONS-Oh Yeah!/Stand Tall-45
- GOLA JAJA-1981-1982-LP
- POTTY MOUTH-Hell Bent-12"

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Let us know which issue to start with!

BACK ISSUES AVAILABLE: 186, 188, 195, 197, 202, 203, 206, 234, 236, 238-247, 249, 251, 254-274, 277-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-354, 357, 358, 361-366. See page 4 for pricing and other info.

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- OBLIVIANS-Desperation-LP / PIERRE ET BASTIEN-45
- ATOM MOUTH GIMLIES-Ode to Sidewinder-EP
- BUCK BILOXI AND THE FUCKS/GIORGIO...-split EP
- BAD DADDIES/LÖGNHALSMOTTAGNINGEN-split EP
- TEENANGER-Singles Don't $ell-LP
- BUCK BILOXI AND THE FUCKS-45 + live
- THE SENSIBLES-LP / CONSTANT MONGREL-12"
- WILD EMOTIONS-Hey Everybody/Wild Emotions-45
- DEVO-Hardcore Volumes 1 & 2-LPs
- NUBS-Job/Little Billy's Burning-45

RAY LUJAN

- DIÄT-45 / DIRECT HIT!-CD
- STEVE IGNORANT AND PARANOID VISIONS-CD
- MEAT SLUTS-CD / MIND SPIDERS-LP
- MISSING MONUMENTS-CD / MODERN PETS-12"
- PITY PARTY-Fine Young Animals-12" / REPLICA-EP
- THE RIOTS-One Seven Wonders/On the Run-45
- TV GHOST-Disconnect-2xLP
- THE AVENGERS-live / URINALS-live
- NEGATIVE APPROACH-live / NUBS-live
- AUTISTIC YOUTH-live / THE SONICS-live

KEVIN MANION

- SLANG-Glory Outshines Doom-LP
- PLEASURE LEFTISTS-12"
- WHITE WARDS-Paint Huffer-EP
- NUDES-Sister-EP
- DHK-La Krudeza No Muere-LP
- BELGRADO-Siglo XXI-LP
- SCRAPER-12"
- OBLITERATION-War is Our Destiny-EP
- IDENTITEETTIKRIISI-EP
- SKIZOPHRENIA/VAASKA-split EP

ARI PEREZDIEZ

- V/A-Systeemi Ei Toimi-EP
- BELGRADO-Siglo XXI-LP
- PARANOID-Hardcore Addict-EP
- SKIZOPHRENIA/VAASKA-split EP
- WHITE WARDS-Paint Huffer-EP / NAPALM-LP
- ZYANOSE-LP / VOĈO PROTESTA-LP
- FRIHET/HONNOR SS-SPLIT LP
- VIXENS-LP / DHK-La Krudeza No Muere-LP
- SKÄNKA-Demo-EP
- RÖVSVETT-EP

LYDIA PHELPS

- ADIEXODO-.38-LP / DEAD MOOSE-The Night-EP
- FAR-OUT FANGTOOTH-LP / URINALS-2xLP
- RÄJÄYTTÄJÄT-LP / THE FLOOR ABOVE-LP
- CCR HEADCLEANER-LP / IDENTITEETTIKRIISI-EP
- CHEAP TIME-Goodbye Age/Soon Over Soon-45
- THE ACHTUNGS-EP / DIÄT-45
- VOĈO PROTESTA-LP / COKE BUST-LP
- V/A-Monomaniac Vol. 2 & 3-LP / DHK-LP
- V/A-Systeemi Ei Toimi-EP / AUTISTIC YOUTH-live
- WILD EMOTIONS-45 / H.C.P.-LP

FRED SCHRUNK

- NOTS-Dust Red-EP
- THE NOVICE-What You Want/Your Crime-45
- BELGRADO-Siglo XXI-LP
- COLA FREAKS/SECRET PROSTITUES-split 12"
- PLEASURE LEFTISTS-12"
- GENERACION SUICIDA-Mil Amores-EP
- DEVO-Hardcore Volumes 1 & 2-LPs
- FUZZ-LP
- VIXENS-LP
- MIND SPIDERS-Inhumanistic-LP

MARTIN SORRONDEGUY

Such an unreliable trick…

ZINE TOP TEN

- *Hardcore Sem Pátria*
- *Cats Hate Cops*
- *Expedite Death #3*
- *Nuts! #12*
- *Winterview #0*
- *Rebel Clothes Rebel Songs Rebel Pose*
- *Mayday 1971 or, How to Lose Street Battles and Alienate...*
- *Savage Damage #3*
- *Ripple Rock #1*
- *Don't Forget the Struggle #1*

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June'07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December'09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nucläar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

#365/Ocotber '13. Condition Tour Diary, Zudas Krust, Doomed Society Radio, Kontrasekt, Bib Black Cloud, Hero Dishonest, Violent Party, Helvetin Viemärit, Malcolm, Clearview Records, Brno, CZ Scene Report

#366/November '13. Chaos Destroy, Permanent Ruin, Thisclose, Halsey Swain, Rosa Apatrida, No More Fiction, Räjäyttäjät, Nudes, Tarantuja, Destruye y Huye, Vertical House Records, Punk Photo Roadtrip

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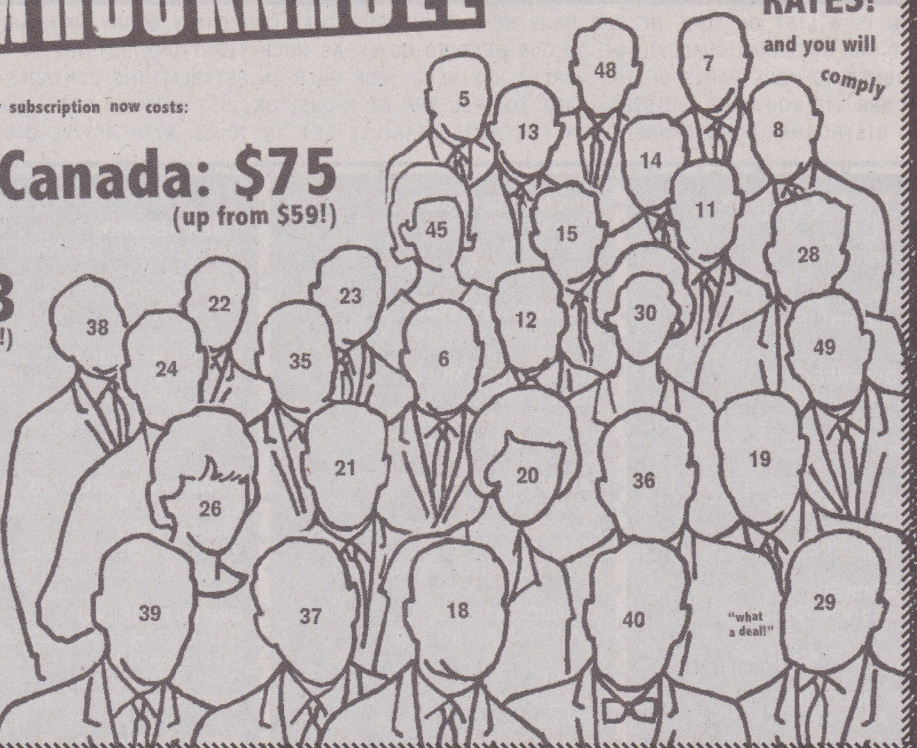

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Hello there!

Teemu from Finland here again. this time I'm sending you two new records my label Rock'n'Roll Bullshit Records put out. Atom Mouth Gimlies and the Achtungs EP's. I'm sorry I can't send you guys reviewer copies this time but these were really small pressings and my label already ran out of them. Some distros still may have some left.

I also put out Rätäyttäjät LP with some other labels but that's coming out in the States by Bat Shit Records, so you guys can hopefully get it from them. There's also an LP out by them by Dead Beat Records and another 7" EP on White Denim Records coming I think? And also recently had an interview in *MRR*! Anyway, a great, great band. And even greater friends!

What else? Winter is coming so we're prepared for six months of total cold darkness, but gladly we got pills, beer, drugs, punk records and our punk friend to survive through it. Sadly, not all of us always will, which brings to mind Mariam's last column about visiting Finland and Jantsa's grave. Even though Jantsa and I were a different age, from different parts of Finland and our views of punk might have been also like day and night, sometimes that story made me have to get off the bus because I just couldn't help but fucking burst into tears while reading that. 10,000 punk points and a hug to you Mariam. Most honest shit on your pages I ever read. Again sorry for my bad hand writing but I still don't have a table and I broke my arm and somebody's nose so it ain't easy to write at the moment, but I just wanted to thank you Mariam. And oh yeah, hope you like the records.

—Teemu from Finland

PS: Rudi's "When I Was Dead" Love this song! Also, Teemu who Plays in Aluitungs is not me, so don't give it any minus or extra points thinking it's me ha ha. Also, found one extra *Systeemi Ei Tamil* Comp 7" EP that made me and my friend Alersi from the band Maailmanloppu put out, in case someone in there don't have it! Great record and I'm really proud of our reissue but sadly it's OOP too and I guess you already did review it, did you?! Stay punk, fuck the system and fuck the cold!

Hey there MRR!!

What up!! I currently reside at the Kansas D.O.C.. I have been locked up since 2008 and throughout this time I have met only one other punk. My gleaming beacon of happiness/sanity is that I get this fucking badass zine every month. I want to thank *all* shitworkers and contributors for all the work you put into making this zine happen every month. It keeps me connected and I can only aspire to help you gals/guys upon my release. I think it would make you all happy to see my happy stupid smile when get *MRR* every month.

I have a favor to ask... will you consider posting this (in whole or part) in your letter section? I am lonely and really interested in making friends with some like-minded people. I also do lots of artwork! If you want some please ask! I would love to contribute.

My name is Javad Shirazi. I am 26. I love all things punk. I get out in April 2017. I really want friends to write and talk to. I plan on paroling to the Bay Area and contributing to the D.I.Y. scene. If any of you are willing to be pen pals it would mean a lot to me. As I am surrounded by rapists, child molester, misogynists and every thing else that I stand against.

I don't care if you're gay/straight, male/female, or in between. I also don't care where you're from. I just really want some friends! If interested please write!

Javad Shirazi #96016
H.F.C. PO Box 1568
Hutchinson, K.S. 67504
www.doc.ks.gov/facilities/hcf

Thank you for everything! Even if you don't post this, thank you for *MRR*!

—Javad Shirazi

Dear MRR—

I've been an ex-punk for two years. It seems like every year since I stopped being active in my local scene, another member of another band that everyone loves gets accused of raping someone. And each time, I think of why I left my scene and how the people I knew and was friends with acted when a friend of mine was raped by a member of a local band.

Let me back up. Last week a person wrote an anonymous post on Put Your Damn Pants On, a mom-blog for people from alternative scenes, accusing Jorge from the Casualties of sexually assaulting them when they were sixteen. This triggered the predictable, if not still entirely disappointing, wave of backlash from fans and/or friends of the band. The backlash included several people I still occasionally associate with (though, after this, I may be rethinking those relationships). It was pretty gross to see Facebook friend after Facebook friend post Casualties songs, comment on the original article with nasty remarks about the author (when, considering her anonymity, is kind of fruitless), talking about scene unity and other bullshit.

Backing up even further, a little over two years ago I was a bassist in a band that played a few local shows with bigger local bands. I was also going to school, and one night in October while I was studying for a linguistics test, I got a text from my best friend. It simply said, "xxxx raped zzzz". Zzzz was, at that time, only someone I knew vaguely, but she was my best friend's best friend, and hey, rape's fucking terrible, right? So I quietly freaked out in the middle of the study group, trying to get details and see how I could help (if that was even possible). Xxxx, by the way, was the drummer in a very big local band.

Shortly after, the onslaught of filth from the band's friends and defenders began in earnest. Zzzz, the survivor and one of my closest friends now, quickly morphed into a "lying slut," "cunt," "bitch," etc. and the band became golden, shining, upstanding members of the community. She was forced out of the scene and so was anyone else who dared to back her up.

It's the same bullshit each time stories like the one at PYDPO, and Zzzz's story, and the person who wrote you about Lower Class Brats last year, come out. It's always "false accusations." Someone always cries out to let the band in question tell "their side," as if rapists will just straight cop to wrongdoing, or appeal to us "rabid feminazis" out there to give the band the benefit of the doubt. The survivor is always lying according to them. Can't you fuckers notice a trend? If these "isolated incidents" keep happening more frequently, can they really be said to be so isolated? We spend so much time and money and energy writing songs that are critical of every hierarchical system and every form of oppression when it happens on the outside, but inside we're just mirroring the mainstream status quo! Fuck, even the fact that I've done my best to anonymize everyone of importance to the story in this letter reflects that.

There is no such fucking thing as scene unity if it means defending rape. It's false. It's repulsive. It keeps happening and it needs to fucking stop before more of my actual friends get hurt. And if saying this makes me "not punk" then fuck you and good riddance. (Sorry this went on so long. I've gotten my friend's permission to send this to you.)

—A Witness

Zounds Demystified

★

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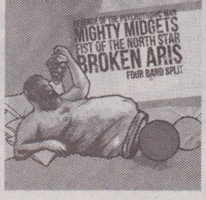

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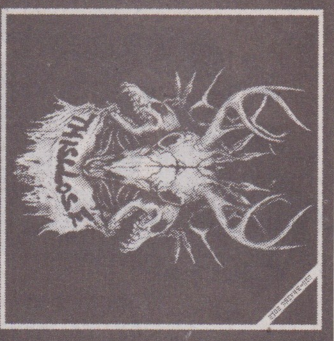

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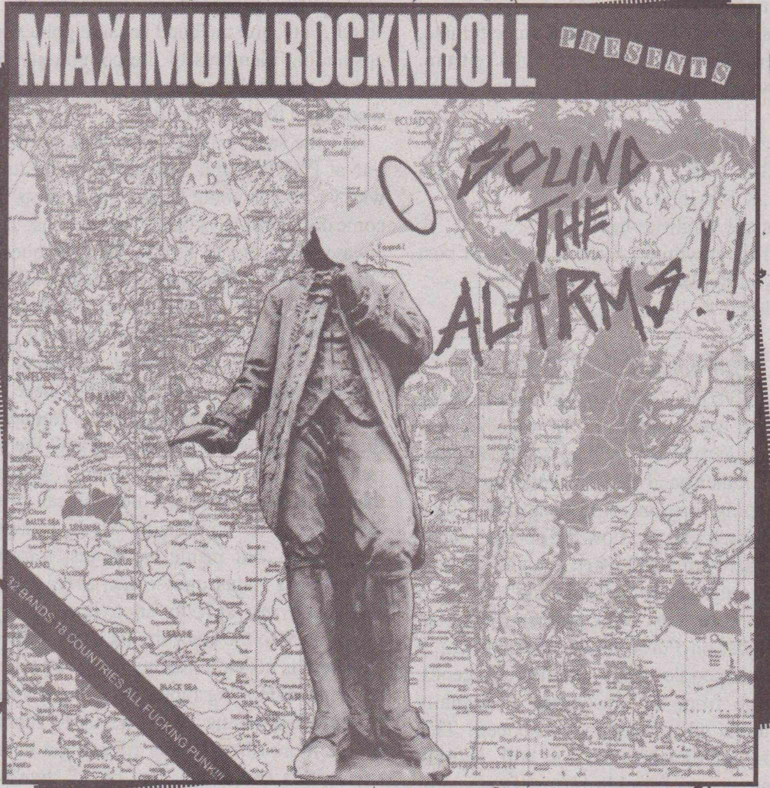

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COLUMNS

My girlfriend left me her last cigarette that I'd just finished smoking. Then I did the dishes, cleaned out all the disgusting black mold from the microwave oven which she luckily hadn't seen and now I'm waiting for my water to boil up so I can put a tea filter in it. It's not even midnight but I don't care. Flux of Pink Indians is on and I plan to blast records until I finish this piece. If I won't cheat myself into watching Sherlock Holmes with Jeremy Brett for hours until I fall asleep.

I was lurking on that webpage for socializing with friends and I was wondering about the difference between my life and my high school classmates' who are sharing photos of their weddings and newborn babies. I never thought happiness is what I do. I never thought that norms are unhappy, although many times it has been proven that they kinda are. I'm not taking a cruise in the ocean of happiness and calm either, so who knows the secret? I don't. Some tend to say ignorance is bliss but truth be told, I don't know that much about life and the right way to live it either. I'm all right with the way I am but I always missed something. There was just always such a lack of something minor inside of me what was missed majorly. But nowadays I feel that I'm drifting towards a point where I could be satisfied. With all of this.

I feel weird writing these things that are the constant anxiety echoes in my head; but punk is my life thus I think when I share these thoughts I'm still writing about punk a bit. About my punk. To survive it as an Eastern European.

This week I booked a show for Big Eyes. I'm far from calling myself a fan of pop punk but I have found their '90s college rock vibe charming. Big Eyes played a great show and they were nice people. We were watching together how the bass player of Guided by Voices ate shit after a sketchy jump while performing live on Letterman before going out sightseeing. And instead of getting super drunk we were watching lame '90s horror shows for American kids and reading news about creepy hotels. Awkward raging.

Then yesterday I went to a skate contest where a couple of my friends' bands played. It was amazing. Having friends and skaters next to a local train line on a blown out concrete field. Just cool people, cheap beer, the setting sun and live punk music on the outskirts of Budapest. It sat the mood for the show later that night where I played with one of the bands that I'm in. I say it like this because it's my friend's solo project and I don't write my parts, I just play them live. It's kinda refreshing since there are many different things I have to do, more than just play as hard as I can and try not to fuck up. So this simple task is my vacation in punk. Still, it's amazing to be in this band and play hardcore-ish D-beat. Hardcore for the abused and mutants. The show was amazing but it's not a surprise when you put a hundred plus drunk punx into a rehearsal room and let their angst come out; then joy will fill the air. Mostly I was hanging with my girlfriend between and after shows. It was refreshing. I'm really losing touch with keeping up with my social life. It's not that I hate people, it's that I'm never really here for company.

I never really believed that punk is a shelter in the sense that we need each other that much to survive. I say this while 90% of my friends are punx and together we saved our lives and built something marvelous. Although most of the people I know are bound to this lifestyle. Even among friends, most of the times I just feel solitude. It's not really their fault and I know that strength is in each other but it's just the way I was raised. I can't trust people the way I could not convince myself that I could rely on them when I would be in trouble. And since I'm always afraid I'm in trouble, I hardly feel safe, even among friends. So I have decided to be concerned about the bare minimum of other people's problems, especially the type which they can solve on their own too. With this free time I will focus on my own shit and try to make my girlfriend happy.

The thing I hate about the scene is when people act like they are above it. Ironics and cynics are the plague of everything. For them everything is a trend that might be half true but half righteous as well. That's just lame. I don't like people using punk, because through it it might be easier for them to achieve some status somewhere. Leeches! Is it elitism to think that your thing is more than the scene you are a part of? Not the elitism that is accepted by me, if there is any sort. Anyway, go fuck yourselves.

While I'm saying this I'm listening to Missing Foundation but I swear today I spent a tram ride listening to DYS and I've been planning for a week now to sit down next to my turn table and go through the complete discography of Minor Threat. Find something new in their evergreen tunes.

Tonight I have watched some Cult Ritual live videos. That band really was something and what they have created is still here. They were part of a huge movement for sure, if we can call something a movement that has separated elements, and huge if huge means thousands of people from all around the world thinking their LP is great. And it still is something I love to listen to. It's the same with Sex Vid. Both bands are seemingly full of fans of damaged music that feeds its intensity from their lives. I hope they had less haunted lives than their music but just being complete nerds, freaks and misfits can be a good nest for amazing punk songs. I don't know them for sure. But just looking at someone and hearing their music can say a lot about them.

The thing is, the more I listen to music like proto-techno post-punk or Mongolian throat singers or trippy kraut rock, I appreciate the power of punk more. Not because these sounds are that terrible they

remind me that punk is the best. It's just the best because it is for me. Because music is life and good music is real life. I won't say there is only good and bad music, but there is power that could be put into almost every genre and if it's there, almost everything could sound cool. Reasonable things, not prog-rock, white dad jazz or trippy hippy shit.

Let's dig in. Due to a pretty legit list that could be found at the swedishpunkfanzines.com I spent some recent time discovering and re-listening to Scandinavian hardcore. It's amazing how most of those bands are carrying that inherited ability of infusing perfect melodies into their music. And while it's raging, fast and reckless, still, there is another layer to it which is pure hit material. Like something beautiful that is damaged; or vica versa, something damaged that is beautiful.

We tend to mention Scandinavian rage along with Japanese hardcore but even though I'm a fan of both scenes—and even these days the land of the rising sun is a returning guest in my mind and music player devices—they are better at making a grotesque mess that is dangerous to dig into. When you dip into this world of glowing fetish and hyper activism it feels like a childish marvel on the strangeness of humans. Yes, I did listen to LSD this week.

Scandinavian hardcore is different from this. Take Bannlyst, who are amazing. Their arsenal contains neck breaking speed, filth and amateurism. In my head they resonate as early Agnostic Front. Or how I hear Agnostic Front. How they appeared on a cable show without one of their members, switching instruments and pretending they are playing on them. This chaos with the Scandinavian melodies I was detailing above equal a really unique sound. And I'm talking now about a 7" that was released decades ago and still it could save my day.

And fuck, I love the first Sods record. All of its various sounds. From how it departs until where it arrives. Thank you technology for guitars. More music. I'm blasting the B-Side of my Siege LP right now.

Two days before I was lying in my bed and jamming Crisis after listening to Can's lost tapes beyond midnight hours to have something as an escort to my sleepy eyes and dead end thoughts. I love the weirdly good quality of these anarcho fellows' songwriting. Crisis has songs you can actually dance to. In your mind, with your mind. On the imaginary grave of fascist cops and collapsed governments. I call this the English groove 'cause post-punk there was about heavy bass beats and song structures that made you jump; not like pothead paranoid slacker rock as post-hardcore was in America. Europe is about dancing foolz!

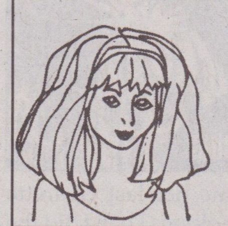
I love anarcho punk and I love post-punk and I love the vicious bleakness of that failed futurism that was happening at the same time these bands existed. Have you heard the Division Four demo, EP whatever it is? It sounds as if Kubrick hired an Oi! band to score *Clockwork Orange II* where Robocop is being harassed by ultraviolent but poetically sad rude boys. While in the background something so expired and new is happening, like a still broken dream that is still sealed. On the front we have some indolent vocals with dumb/scared lyrics on how lame humans are, even today. It's really, really good. Australia is on fire fool! As if that flame has ever been taken out. Love their obvious weirdness. I'm still in love with Total Control. To take pills to remember to take pills to forget.

The end of this year is getting closer so it's gonna be a time when I should re-listen to most of the records I liked this year. Lists are still stupid but maybe it would be a shame to actually let good records be forgotten. Was there a record this year as memorable as Cult Ritual's LP or anything Sex Vid ever put out? Maybe. Every year is a good year in punk. Because punk makes a year great.

I tend to detail here nights that I have spent with visiting random rehearsals, and this time I will again tell you that I was at a military object's abandoned building, that was functioning as a dress storage for an armature theater company and in some extra room there was a practice space for bands. We asked the renter bands to let us sneak in to play our set before a show we had that night. Because we had time to kill, half of my band got high after practice while I was just sitting still and listening to some jammed out fuzz-fused stoner rock that was played by complete weirdoes.

I adore those kids because they seem to not give a fuck at all about anything that is not serving their desire to get joy out of desolated nights. Those types who can walk a mile just to get a cigarette in the freezing cold, still wearing only a shirt and not even shrugging their shoulders. Survivors. It's not Kids at Budapest in 2013. These kids are modern age bohemians. Intellectuals who seem to have time for everything, because they have perverted time. They spend their hours giving it to art and trash only to learn one thing about life, and many of these times the award is only a question. But instead of paintings and poems they use music, cartoons and shitloads of weed.

What I was thinking about is how many amazing bands are doing something in hidden rooms. Those who are lazy, or unmotivated to record and put out their sounds. Those who go into rooms and turn their backs on the world and get disconnected to the rule that their nation is forcing onto them. Then I felt that creating music is universal. Because they had no intention of doing anything with it. Is this happening anywhere else? Unsaid thoughts, unwritten novels, unrecorded songs, unlived romances? Do I wanna hear them or would that spoil everything? Should it be a secret, what we do?



we see through you

with imogen binnie

Riddick was totally hauling ass in a stolen antique Furyan ship. A Furyan himself—the last Furyan, actually—the ship was his birthright, and when he'd seen it on Helion Prime he had stolen it immediately and without qualm: slipped inside, hotwired the engine and made his way past the atmosphere before the Rykengoll—you could smell Rykengoll in this ship—who'd been using it, had time to turn around and stop him. Apparently that Rykengoll, or those Rykengolls, had some kind of tracking mechanism in the ship, though, and now they were chasing him across the galaxy in their own ships. Who knew what fucked up cultural situation led to them thinking it was cool to incorporate a Furyan ship into their little fleet; was it some sick trophy, a reminder that the Furyan race was almost entirely gone? Those assholes might as well have left the ship there specifically for him.

He was a brilliant pilot but there was no denying their ships were faster and more maneuverable. He wouldn't be able to evade them forever. He dodged through an asteroid field and by a planet the instrument panel informed him was called "Earth," where a humanoid race had lived centuries ago before idiotically suffocating themselves with the byproducts of their primitive modes of energy production. He wouldn't have thought twice about the dead grey planet, except that, just as he was passing, an explosion on the planet's surface caught his eye.

"Interesting," he said, his voice raspy, understated and maybe containing a trace of a smirk. He raised an eyebrow.

On Earth, Robocop was depressed. He was always depressed. Everyone was dead and he was left all by himself on the surface of this shitty planet with nothing to do, no criminals to bust, haunted by the memories of his family that might have been, his cop buddies who were long dead, the criminals he'd brought to justice. It had been centuries since he'd had anyone to talk to, and even longer since he'd been held in a strong pair of arms.

All he had for company were his memories and a pile of issues of *Drummer* from the early '80s.

"I can't even fucking die," he pouted. He kicked a piece of debris. He lit an M80 and threw it.

Robocop was kind of a fourteen-year-old boy in a lot of ways. And like a lot of grown men and women who are still basically fourteen-year-old boys in their hearts, the main thing he liked was booze and explosions. He had run out of booze within walking distance of central Detroit, almost two hundred years ago, and since he had run out of gasoline almost five hundred years ago that meant instead of drinking, all Robocop could do was blow shit up and mope. (Humans had run out of food before they had run out of gas, although by that time Robocop had installed high-efficiency solar panels across his shoulders, neck and back, and barely remembered the baby food mush he had survived on when there had still been people around to make it.) He had a cart full of M80s he dragged around behind him, painted powder black, which he restocked every night. It was easy enough to make M80s. He'd been squatting the M80 factory for hundreds of years, and he'd rigged solar panels up to the roof. He could make M80s out of broken glass and the dust in the atmosphere, which meant he never ran out. Sometimes he cut the fingers on the hand that still had skin when he collected broken glass. Good, he'd think. The bloodless cuts on my fingers reflect my emotional landscape.

He was tossing M80s, kind of at random, on his way to the old nuclear power plant. He'd been planning this for a long time. Usually, when he blew up something big and found himself inside the blast radius, he'd just walk stoically out of the explosion, unscathed. Today, though, he was going to blow up a nuclear power plant. This explosion, surely, should finally allow him to die.

It didn't, though. He threw a molotov cocktail directly into the old reactor and while the explosion was big enough to be seen from space, OCP had designed his half-man/half-robot/all cop body to be rugged enough even to survive a nuclear explosion. But could it survive two? He wondered about the other nuclear power plant across town. It was right next door to a third nuclear power plant, and he wondered whether he could string up a situation where he blew both up, standing right in the middle, and whether *that* would be enough power, finally, to let him to die. But he didn't know. He walked slowly, dejected, back to the bottle factory where he slept.

His cart hadn't survived the blast.

Riddick brought the ship down right near the blast. He knew he could survive the radiation for maybe a dozen hours, but the fallout from the blast could distort whatever it was in the ship that was sending out a homing signal long enough for him to figure out what it was and destroy it. The homing beacon wasn't in any of the obvious places. He'd need to take apart the solar shielding, the gas tank, all the external paneling. Who knew what strange and vulgar modifications the Rykengoll had made.

He put on his wraparound space Oakleys, depressurized the cabin, and set the ship's stereo to play the entire Converge discography in chronological order. Loud.

On his way back to the bottle factory, Robocop saw an amazing and unexpected sight: a skinny, muscular, beautiful man, sweating and working on repairing a spaceship. He was blasting Robocop's favorite band! Robocop tried to play it cool. He sidled up to the scene and was like, "Hey, cool, you're into Converge too?"

"Yeah man," Riddick muttered. Even his voice was hot. "Listen, will you hold this for me?"

Robocop took the support strut, hefting the entirety of the ship, so that Riddick could dig underneath it.

"Yeah!" he said. "I found it, you fuck!"

It was a small spherical thing. It kind of looked robotic, like it could be Robocop's cousin, but before he could say anything the shirtless man was up and crushing it under his heel. He shot it with a laser pistol. Without thinking, hoping to impress him, Robocop's thigh opened up. He pulled his gun from it, shot the bit of technology, twirled his gun on his finger, and tucked it back into his cyborg thigh.

"I'm Robocop," said Robocop.

"Riddick," said Riddick.

They shook hands.

They shook hands a little longer than might be appropriate. Robocop could see in Riddick's eyes that Riddick was down for action, too.

"You're coming with me, creep," he said, and walked toward the factory, confident that Riddick would follow him.

Riddick's biceps and triceps bulged as he pulled on a clean black tank top, which immediately betrayed patches of perspiration along his pecs and upper back. He aimed his keys at the spaceship and with a boop-*bwip*-boop locked it up. He followed Robocop back to the bottle factory.

"Los Crudos?" Riddick asked, and Robocop nodded enthusiastically. "Limp Wrist, obviously."

They were in Robocop's bed, which was just an old mattress reinforced with steel rods, laid out on the top floor of the factory he was squatting, where the windows ran thirty feet up the walls. The moon was full and they could make out every curve and angel of each other's bodies. Robocop had forgotten almost entirely about sex. Riddick, clearly, had not.

"JD Samson?" said Riddick.

"No," Robocop said. "JD Samson is a festie."

"Yeah, trick question," said Riddick. "Fuck JD Samson."

"Gorgon?" asked Robocop.

"That band from Burlington? Yeah! Hell yeah, man! I didn't know anybody else even knew about them."

"Gorgon rules," said Robocop.

"This or That from San Francisco?" asked Riddick.

"Definitely."

Not only did their bodies fit together perfectly; so did their tastes in music.

Robocop woke in the middle of the night and could tell something was wrong, could tell that Riddick was awake. He rolled out from under the other man's arm. Riddick was staring at the ceiling, his illegally shined eyes glowing impressively in the moonlight.

"Are you okay?" asked Robocop.

"Do you ever wonder if gentrification *is* just colonialism?" asked Riddick.

"What do you mean?"

"Well, circumstances change, so specifics look different. But really, how different is a bunch of white kids moving into a historically Puerto Rican neighborhood and then Instagramming the murals, misinterpreting, and then explaining the cultural specifics of the restaurants in Yelp reviews from a bunch of white men going to New Zealand and writing erroneous books misunderstanding the cultures they found there?"

Robocop wasn't sure what Riddick was talking about. He didn't know what to say.

"Don't worry about it, Robocop," Riddick said after a while. "Go back to sleep."

So he did.

Eight hours later, Robocop had rigged up explosives in both of the nuclear plants that still remained in Detroit. He stood between them, hesitating on pushing the detonator, waiting as long as possible to ensure he took as many Rykengoll as possible with him when he blew it, making sure he gave Riddick enough time to make an escape.

Riddick had seen the ships enter the atmosphere through the squat windows. He'd thrown the covers onto the floor, pulled on his clothes, and sprinted back to his ship. He would have been gone without even saying goodbye, except that there were still panels he needed to reattach before he could leave. Lust had taken him away from his ship before he was done putting it back together. Now it looked like that might cost him his life.

Robocop, who moved much more slowly than Riddick, had made it to the ship just as Riddick was climbing back inside. The Rykengoll were not in sight yet, but it was just a matter of time.

"Wait!" shouted Robocop.

Riddick had stopped and turned around.

Robocop had picked up the tracking device, which apparently was still working. "I'll distract them," he said.

"Thanks man," said Riddick, motioning to close the door to the space ship.

"Wait!" said Robocop, again.

"What is it man," said Riddick.

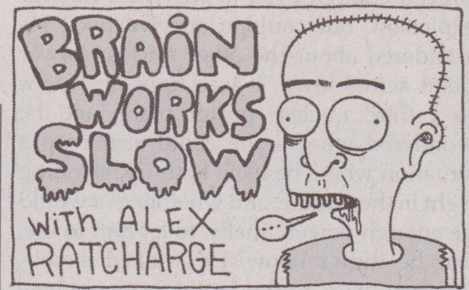
"I... I love you," said Robocop.

Now, standing directly between the nuclear power plants, hoping that once and for all this explosion would put an end to his suffering, Robocop watched as the Rykengoll approached. The trick would be to let them get close enough to blow them up, but not let them get so close that they could kill him before he depressed the detonator. He waited...waited...and then it was his moment.

As he depressed the detonator, he heard Riddick's last words to him in his head and his heart one last time.

"Sorry," Riddick had said as he closed the door, that beautiful, mysterious and cruel smirk lighting up his face. "I'll fuck a cop, but I could never love one."

Email me at imogen@keepyourbridgesburning.com! Especially if you are a lady who plays drums in the Brattleboro, Vermont area. Especially if you are a trans lady who plays drums. Also you can get this novel I wrote at topsidepress.com/nevada and download my bands' music from tallgirl.bandcamp.com and correspondences.bandcamp.com if you want to.



Hey people, long time no talk. For a few months I thought I was done with this column—kinda wanted to show some solidarity with Mykel Board, plus I couldn't be fucked writing in English anymore and I was too busy with other crucial stuff, like staring at the cemetery from the window of my new apartment, writing my fifth throw-away novel, putting out books, reading Auster and Hilsenrath, hanging at the bar with my mates who drink more than I do (which is great because, you know, next to them I don't ever feel like an alcoholic, so… Thanks guys, don't change anything), listening to mostly spoken words records, playing chess online and running the Punk Drawings blog, which you can check: punkdrawings.tumblr.com. While I could tell you more about the rest, I feel like that last item on my list would be the most interesting to you, the American Punks of Today. Punk Drawings is a blog where you can find punk drawings (!), i.e. drawings made by people into strange/violent music, illustrations for punk flyers and posters and so on. I try to focus on current "artists," not on fucking Pushead or Pettibon, or all the tired old glories from the past, who already have way more exposure than they deserve in most cases. I've been having fun doing it, it's easy, it's free, doesn't take more than ten minutes a day, etc. There are a few "artists" whose drawings I keep posting, like Abraham Diaz (who should be interviewed in this space next month), Dustin McChesney (illustrator for the band Total Trash), Sam Ryser (Crazy Spirit), Yecatl Peña (Inservibles), Teodoro Hernandez (of course), Alexander Heir (Death Traitors), and Luca Magnenot, a young French guy whose work I've been following for a few years.

Luca plays in tons of bands, draws tons of shit and pukes it all out with what seems like complete disregard for self-judgment, which can be a bad thing sometimes, but somehow works for him. His longest-running band, SIDA, released an excellent 7" on Sweet Rot a few months back, and you should check them out if you're into New York no-wave and female-fronted repetitive post-punk—great live, great on record, good riffs, killer drummer and singer, there really isn't much more you could ask for. Also, Luca's solo project, Ventre de Biche, should please fans of fucked up French songs—call it "punk" or not, no one really cares anymore, but last time I saw him play was when I decided I should let you know about him—it takes some guts going on tour on your own, with no friends or band to hide behind, and sing weird songs about death and urban depression in a really clear tone that can be understood by the audience with no effort. I'd also recommend checking out his first "pro" comic, *Poupy*, which tells the hilarious existential adventures of a depressed dog in a world devoid of meaning. Anyway, I sent Luca some questions and he replied a few hours later, like he always seems to do.

***

Hey Luca. Almost every time I see you at a party you end up sleeping right in the middle of it, even when the music's loud and people are dancing all around you, and sometimes people like the infamous Thierry Beaumelle (a guy whose nickname is "the HxC pimp," for the uninitiated) even draw swastikas on your forehead while you're passed out. I was wondering, why are you always so tired? Also, if you could have your revenge on the "hardcore pimp," what would you do to him?

I've always been very, very anxious, and even when I was a baby I was totally unable to take a nap, which drove my parents crazy. Fucking nightmares all the time, that kind of stuff. So even if I go to bed at 6 am, I'll wake up at 8, all shaking and regretting what I've done the day before, obsessed with what I'll have to do today. So when for some people it's "party time," I've been awake for like 20 hours and am totally exhausted. But some drugs are an answer to that problem so it's OK. The hardcore pimp is one of my best friends, I'd never have my revenge on him, I'm like Jesus, I show the other cheek.

Do you see a common thread between all the bands you've played in, something they all have in common? Also, for the record, could you name all the musical projects you've been involved in?

When I started playing in bands, I was like most people are at that time, I think—trying to play a specific genre or style. But a few years ago I realized that is total bullshit. Overcoming that kind of complex has made me able to listen to an almost infinite quantity of new stuff. I'm absolutely not saying I make 100% original, never-heard-before music, but having a wider span on stuff I relate to has made me realise what I really like: simple, dirty, repetitive music. I currently play in Ventre de Biche, SIDA,

Lesion Blanche, the John Merricks, La Course à la Mort, and Charnier. Sorry for the namedropping but you asked for it.

One thing I see both in the song titles of SIDA and in the lyrics of Ventre de Biche is that you're saying stuff that could be "shocking," but in a way that makes them seem really mundane/commonplace. I kinda see this as typical of the era we live in... Like, nothing's shocking anymore, you can say anything at a gig and no one will care. Any thoughts? Are lyrics important to you?

I don't really agree with you, a few people sometimes had violent reactions to some of my lyrics ("Why don't you kill yourself if you think life sucks, blah blah blah", that kind of shit—they're totally missing the point but that's another problem). I think what you call mundane/commonplace comes from the fact that I know I'm not the only (sometimes) depressed/sad/angry person on earth. I'm not trying to put the emphasis on myself and my little shitty everyday problems, but on feelings and thoughts anybody can have at some point in their life (and I also love jokes about death, violence, hate and diseases). Concerning lyrics: at some point screaming total nonsense in a microphone was fine with me, but now I really feel the need to always tell something in a song (a story, a slogan, a stupid joke, whatever). But I still respect, understand and enjoy singers who make inarticulate, nonsensical mouth noises.

Tell the readers about your comic *Poupy*. To me it reads like a degenerated/fucked up/post-modern version of classical French comics like *Boule & Bill*. Was that stuff an influence? Also, *Poupy* was recently released as a full color comic by a French publisher, tell us about that.

Besides playing in bands, I also draw a lot, and *Poupy* is the first comic I didn't put out by myself in zine form (b&w xerox). It's the story of a dog and his master who live in a small house somewhere in the forest. There are not a lot of links between their world and the one we live in. *Boule & Bill* is a comic I grew up with (like millions of other European kids in the last sixty years), and the pet/master tandem is such a worn-out gimmick, I thought it'd be funny to do my own version of it. My good friends at Arbitraire Editions (who put out an amazingly beautiful collective zine each year, besides tons of other books) liked *Poupy* so they asked me to do a split comic with Pierre Ferrero's *Isaac Neutron*. The book is both in French and English. They really helped me improve it, and even if I was pissed when they asked me to redraw something they were not satisfied with, now I realize why they did it and can only thank them for waking my lazy ass up when needed.

Are there some French comic artists you'd recommend to *MRR* readers? Some international ones? Who are your main influences as far as drawing goes?

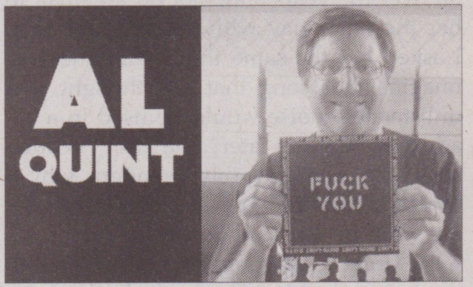
There are a lot of them... I am part of a collective zine called "Psoriasis," we do both comics and illustration. For the comic part, you should check out Hicham Amrani, Baptiste Virot, Zadrien Coquart and Juliette Etrivert. I really enjoy stuff by Charles Papier, Pierre Ferrero, Geraud, Antoine Marchalot (*Arbitraire*), François De Jonge (*Superstructure* zine), Geoffrey Kayser, Tom Lebaron-Kherif, Jonas... If you expand from comics to drawing in general, there are tons more stuff... Diane Malatesta, Jeffrey Krikściun, Daniel Cantrell, Antoine Orand, Paul Loubet, Gwendoline Desnoyers, Edgar Fichet, Faye Coral Johnson, Hélène Jeudy, Guillaume Sport Lukce, there are so many I can't think of all of their names right now (sorry). It's very hard to sort out a list of "main influences," but I love Matt Konture, Pakito Bolino, Gary Panter, Ivan Brunetti, Vincent Vanoli, Pascal Doury and Bruno Richard, all the stuff the *Bazooka* gang ever made, Daisuke Ichiba, Charles Burns, Mark Beyer, Moebius (not everything), Fred, Edika, Masse, Kamagurka and Seele, Vuillemin, Schlingo... There are too many.

Could you please do my job and recommend some current French bands to the reader? Especially from Strasbourg... There's tons of stuff there and I'm sure the average American has no clue about it.

OK, here's another list. LES MORTS VONT BIEN (cold wave/industrial punk), ZADRIEN COQUART (no wave crooner), LE CHÔMAGE (slow/fast, dirty heavy noise punk), TÉLÉDÉTENTE 666 (synth punk), FRUSTROS (hateful version of PAVEMENT mixed with other unidentified stuff), NOIR BOY GEORGE (French punk songs), MERDE FANTÔME (Satanist reggae), LA RACE (cold, repetitive, obsessing, minimal shit), LES SUCE-PENDUS (cold, repetitive, obsessing maximal shit), MISSFIST (funeral fun), THÉORÈME (lazy but talented girl on her own), the ANANAS (porn electronics), HARSHLOVE (harshdance), ADOLF SHITTER (absolute destruction of everything), LA BANDE À JOE (shitty name but totally amazing *real* psychedelic music, Syd Barrett level, falsely naive French lyrics), TÊTE DE CERF (loser rap), LES ÎLES SANDWICH (real weirdos)... Again, tons and tons of other bands worth checking out. Just take the time to go from one to another, you'll find all you ever dreamed of.

What can we expect from you in the future, both in terms of music and comics?

In the future I hope I'll be able to record and release at least one decent LP with each band I play in. Draw more and more, every day. *Psoriasis* #7 will be available in December. Sooner or later, a zine about kebabs with Tom Lebaron-Kherif. I'll also put out tapes by GOUFFRE D'UN PÔLE À L'AUTRE and VIPÈRES. The JOHN MERRICKS, 7" or tape? We'll see. Remember you can read comics and download a lot of shit for free here: maisonderetraite.bandcamp.com and there: maisonderetraite.tumblr.com. Thank you Alex.



ANOTHER NAIL IN THE COFFIN?

I was engaging in one of my favorite autumn pursuits this past weekend—watching football. I stepped into the kitchen for a moment to make myself a glass of iced coffee, which I poured into my New England Patriots drinking glass (yes, I really own one of those) when I heard a familiar song wafting from the TV in the living room. Was it really the DEAD BOYS "Sonic Reducer"? I rushed back into the room to catch the end of the ad, which was for a wireless stereo system. I looked up the ad on YouTube and it shows grainy video of the band playing, then backs away to reveal an HDTV with a soundbar in front of it. With a click of a remote, the sound goes from tinny and low-fi into something sonically (sorry) superior. The company is Sonos, which I hadn't heard of before seeing that ad. So is it another nail in the coffin of punk rock? Something cool? Some combination of both?

I never would have imagined the DEAD BOYS being used in a TV ad when I first heard that song back in 1977. *Young Loud and Snotty* was one of the first US punk records I ever got, after being hooked in by that dramatic opening to "Sonic Reducer." I like the song so much, I made an MP3 of the opening and use it as the soundclip that plays when Windows powers up on my computer. I still remember the looks on my high school classmates' faces in my senior media class when I brought in the record for "show and tell." Well, not "show

and tell" but we were asked to bring in a record we liked and play it for the class. My choice was "Sonic Reducer." I've told this story many times, including in this column some years back, but it didn't go over too well with some of the classmates. One girl in particular, Georgine, reviled it. We had a class newspaper project and Georgine and I wrote "point/counterpoint" (anyone old enough to remember that segment on *60 Minutes*? Probably not.) reviews of *YL&S*. Mine praised the record, of course. Her review said the record gave her a terrible headache and concluded with "the Dead Boys should be dead."

I've stayed in touch with her off and on over the years and shot off an email to her the other day with the YouTube link. I asked her the same thing—did she ever imagine that song that she thought was unlistenable noise would be used in a TV ad some 36 years later? She hasn't written back yet. She probably wonders why I continue to bring it up. I liked Georgine—we were in the same group in driver ed, where three kids would go out in a car with the instructor Mr. Murphy and take turns driving. The guy deserved combat pay, especially when the other kid, Tom, backed the car into a tree. Incidentally, after Tom finally got his license—I think it took him three attempts—I worked on a newspaper delivery crew with him where he was the driver. I always made sure my seatbelt was fastened. One of his favorite things was to swerve side to side while driving down a street—on purpose. I also developed my rather colorful vocabulary while on that crew. One of my favorite expressions was when one of the other guys, Joe, would refer to something as a "real pain in the pud." He once said that about a route he didn't want to do and Tom stopped the car and physically threw him into a snow bank at the start of the route. Joe did dutifully complete the route.

Getting back to punk music/icons in ads, though—I've written about BUZZCOCKS' "Everybody's Happy Nowadays" being used in an AARP commercial. IGGY AND THE STOOGES' "Search and Destroy" was used in a Nike ad, with lots of close-ups of sweaty athletes, done in quick cut style. If you freeze the frame at about 00:52 of the ad, it looks like one of them is puking. Now *that*'s punk! Iggy himself appeared in a car insurance ad where he's in a bed that looks like a car with someone wearing an Iggy mask making driving noises and holding a steering wheel. It's fucking surreal or bizaaah, as we say in Massachusetts. Iggy's "Lust For Life" was used in an ad for a cruise line, a song with rather gritty subject matter about drugging, for one thing. *Slate*'s Seth Stevenson pointed that out in a 2005 article: "As my reader Andrei put it, 'Nothing says maritime comfort like a song about shooing up junk.'"

Even Johnny Rotten got into the ad game; appearing in a butter ad, for fuck's sake. I'm not trying to be size-ist but, given Johnny's girth these days, he might consider switching to margarine or some other low-fat spread. He allegedly made $8 million for the ad. An article on the *Open Culture* website mentions how "the commercial places Lydon in a series of uncharacteristic situations—reading the newspaper in a gentlemen's smoking room, waving the Union Jack as the Queen's motorcade goes by, running from cows in the English countryside..." I wonder if that's the same part of the British countryside he sang about in PIL's "Poptones"—a song about rape accompanied by nearly eight minutes of genius-level musicality that is as haunting and unsettling as the lyrical matter. It's one of the best songs they ever did, the highlight *Second Edition*. If you're ever driving down a lone highway late at night, this is one of hell of a perfect song to listen to.

I know Iggy and Johnny aren't exactly underground figures and they never really portrayed themselves as such, even then. But I still do something of a double take when seeing those songs used in ads. What's next? "TV Party" being used for a CBS or NBC ad? I don't think it's *that* far beyond the realm of possibility. And, given the legal mess currently going on between Greg Ginn and former members of BLACK FLAG over the whole FLAG thing, he might need the money when the lawyers' bills come due.

MUSIC THAT MAY OR MAY NOT BE USED IN ADS IN 2049...

Fetch is Japanese band MELT-BANANA's first studio album in six years. A collision of manic, noisy hardcore, experimental elements, adding sublime melody at times. The synth/keyboards and programming create a sense-enveloping mesh, a sound that washes over the senses in nearly an otherworldly fashion. And there's there Yasuko's peppy sing-yelp that acts as the punctuation mark. The sequencer-gone-amok segment of "Hive" is one those mind-melting moments. "Infective Defective" has a danceable thump to go with the tuneful cacophony, as well as "Zero" (which veers way too close to dance music for me). Melt-Banana has been around since the early '90s and this album falls on the more-accessible side of the spectrum of their recordings I've heard over the years. Don't take that to mean this is a sedate effort by any stretch—they challenge and provoke but there's still beauty in the chaos. By the way, if you happen to go on YouTube, you should check out their cover of the DAMNED's "Neat Neat Neat." It's pretty fucking cool. (www.a-zap.com)

Inimical is cranking out some killer records lately and NUDES' *Sister* EP is no exception. Nudes play nasty, acidic (not acid rock—I mean acidic in attitude) punk. After the speedy gnarl of "Fiend," they slip into a noisy, pounding sound for "Sickfucker." The two songs on the flip are delivered at a medium tempo with driving bass and seething, molten guitar licks. Vocals are spat out with a petulant snottiness. This band loves to abrade and they don't even make the lyrics accessible. You have to hold the sleeve apart to view the lyrics and info printed on the backside of each panel. Not that those words are all-that legible. I can't make out more than "stay away you junkie fuck." Sick fuckers indeed and that's meant as a compliment. (Inimical, PO Box 2803, Seattle, WA 98111, www.inimical.com)

Next, we have a couple of raging records from IMPALERS—their self-titled debut album and a split with fellow Austin-ites VAASKA. Both bands feature guitarist Victor Gutierrez, who is one of the best axe-slingers in punk these days. His lead breaks are searing without being excessive. IMPALERS' sound on these records is a bit cleaner than in the past. No echo on the vocals and not quite as blown-out, but don't take that to mean it's slick or over-produced. It's Swedish-inspired and they go back and forth between thrash and pounding rockers, the latter of which were some of the standout songs when I saw them play live. VAASKA's latest pair of tracks continue in the same wrecking-ball style they've always plied, although they've eschewed the "glow" or cloud-like ambiance (not sure how you'd describe it) of their first pair of albums on this EP and their last 7". I saw these two bands together over the summer and it was a killer show and the aggressiveness translates well to vinyl. The 12" is a co-release from 540 and Todo Destruido and the split 7" comes from Beach Impediment. (540: chaosintejas.bigcartel.com; Todo Destruido, tododestruido.blogspot.com; Beach Impediment: beachimpedimentrecords.blogspot.com)

Beach Impediment has also unleashed a new 7" from OBLITERATION, *War Is Our Destiny*. The title track is a cover (albeit truncated) of the SAINT VITUS song and Obliteration—with Jon Westbrook from KNIFE FIGHT and members of

various Boston bands—MIND ERASER, WASTE MANAGEMENT, etc.—play raw, occasionally metal-tinged hardcore that also has a Swedish aura at times. Throat-rending vocals from Mr. Westbrook and a full-tilt musical assault possessing speed and crush. Loud and ugly sounding, punctuated by scorching guitar riffs and leads. The Vitus song is handled well, given a good pummeling. Just good'n'loud.

Speaking of Bostonians, there's a new 10" from OPPOSITION RISING, *Get Off Your Ass, Get Off Your Knees*. Bill Damon (TOXIC NARCOTIC/MOUTH SEWN SHUT) is just as pissed off now as he was 25 years ago when he started his long punk journey and it comes out in his agitated lyrics and vocals. Musically, OPPOSITION RISING has a hard-charging hardcore punk attack. Most of the songs are delivered at a mid-to-fast crush, although "Get Off Your Ass" adds a reggae guitar jab and that comes out fully for "Opposition Dub," a reggae re-working of "The Rich Are Killing the Poor" from their first album. Still kicking ass. (multi-label release; Rodent Popsicle, PO Box 1143, Allston, MA 02134, oppositionrising.com)

BAD PEOPLE's debut 7" EP, *Pearls Before Swine*, features a frenetic punk sound that favors a trebly approach. Biff from BROWN SUGAR plays in this band and there are definitely some similarities. Along with the thrashy songs, there are some garage-y excursions, as well, particularly for "Weird One," which adds organ to the fray. Looking forward to hearing more. (Feral Kid: feralkidrecords.com; Ut: ut-records.com)

SICK THOUGHTS is a one-man or, more accurately, one-teenager "band." Drew Owen, the sixteen-year-old mastermind behind this project, has been quite prolific since getting things going in early 2013 and *Need No One* is one of several releases (a full-length is coming on Dead Beat). Rough, snotty punk done on a four-track so the sound is quite primitive and it's all the better for it. Blown out-sounding *KBD*/garage-style fodder making one hell of an enjoyable racket. (Can't Stand Ya, cantstandya.storenvy.com)

Finally, *Drop the Needle* is a CD collection of various bands that the Stilphen brothers—Chuck and Glen—played guitar and bass in respectively from the early '80s to early '90s. The real find here is the five tracks by SMEGMA AND THE NUNZ, fronted by the late Alec "Smegma" Steere, offering some snotty punk and thrash. Smegma was in what was arguably Boston's first hardcore punk band, LEPER, in 1980-81 and I hope someone will eventually do a release of their sick demos. "Napalm Sticks to Kids" (great title, eh?), with its ominous opening guitar peal, connects with a winning scabrousness. "Insanity," which has a rockier feel, eventually ended up in the Freeze's repertoire. The NUNZ more or less morphed into the second lineup of GANG GREEN, with Smegma out and Chris Doherty in and they're represented with the fun and raucous "Let's Drink Some Beer," this version of which originally appeared on the *Mr. Beautiful Presents All Hard* comp (and that was one of the best tracks). After that, the Stilphens went in a rock direction with SCRATCH, MALLET-HEAD and CELEBRITY DEATH CERTIFICATE. Hard rock material that probably would have been at home on Sub Pop and the like (MALLET-HEAD were actually signed to a major label subsidiary) and, while it's listenable from a musical standpoint, a little of the vocals for each of these bands goes a long way. What I probably would have been furiously rockin' out to in the late '80s/early '90s hasn't aged particularly well. The furious "El Monstro" by Scratch is an exception. The Smegma tracks would have made for one hell of an EP. They're definitely worth hearing in any format. (Trev, PO Box 66104, Auburndale, MA, trevrec.com)

Al Quint, PO Box 43, Peabody, MA 01960; suburbanvoice@earthlink.net; www.sonicoverload.net; subvox.blogspot.com

R.I.P. Lou Reed

SPLATTER ZONE
WITH MARISSA MAGIC

The BART was on strike and a month-long tour was looming in the near week-away future. I was stressed. The weather was hot. I supported the strike but an unfortunate byproduct of it was an even longer commute that cost even more. It was just bad timing and then I broke out in a rash. It was raised and angry looking, itchy and a scaly shade of red. It was all over my torso, mainly my back. It had no discernible pattern. Heat rash? Contact dermatitis? My body's rebellion. A week into it not ceasing, but instead spreading across my stomach and down my legs, I surmised maybe it was something else. In a state of insomnia mere days before our departure, I had the realization, the remembering of the fact, that I had been on medication that could potentially cause a deadly rash. And what the fuck does that mean anyway? It was strange to think about this deadly thing taking over the surfaces of my body, or that if this was indeed the deadly rash I had been warned about, it wasn't like I would just suddenly keel over and die...right? What does dying of a rash look like? It's one in the morning, I feel woozy, and I am fucking dying. In the morning, I showed up at the clinic to wait to see *anyone*. I had to stop taking my medication immediately, no tapering off. This medication I had been taking for two years for the bipolar stuff; this stuff that wasn't an antidepressant but a mood stabilizer; this stuff that basically turns down your nervous system a couple notches making it so I could calm the fuck down for once, chillax, whatever the fucking kids say. I have less money than I thought I would, I have to suddenly stop taking my medication, and I'm covered in a deadly rash. I can only get in the van.

We were on tour, which brings about its very own bizarre routine. The scenery around you is in constant flux. In reality, most days will probably be spent in a car and most nights in a place you don't know, with people you don't know, sleeping on a floor you don't know. These things are punctuated with friends and familiar places, but even those tend to be things that only get an annual view. So much strangeness can sneak in over the course of a year.

I was off medication and in a van for a month looking at scenery, in a constant state of hangout/sleepover with two of my best friends and playing guitar every night. I spent all of this time being cocky and loud, being a cartoon character, a caricature. I felt fucking great. Off meds and I felt great.

At the same time, I was also covered in this rash. Up until then I had somehow managed in all my years to stay free of any type of body issues. I thought about being in high school, in gym class when we had a week of swimming and I wore a neon-green bikini while all the other girls opted for muted one pieces and gigantic t-shirts. At some point, stopping at some swimming spot, I blurted out, "I've never not wanted to take my clothes off!" Wearing my bikini felt weird because it revealed the beast that covered my body, wearing a t-shirt felt weird because I just felt like everyone was staring at me wondering why I was swimming in a t-shirt. Add into this, knowing that this rash was potentially deadly. Anytime I felt tired or dizzy or light-headed my thoughts would flash to "I am fucking dying".

But I was off my meds and felt good—which was really good and pretty exciting.

At the end, as we cruised through the Southwest back towards the ocean, things started to feel tight. In my head, I had existed in a fantasy world and it was coming to an end. What would the end look like? We hit the border of California and I wasn't excited to be in my home state. I couldn't care. I didn't care. My room sounded nice but everything surrounding it, I didn't care about.

We got home and I crashed pretty hard. Getting out of bed felt huge and impossible, leaving the house was hard to do. It felt like nothing, I was just landing for a minute, for a mere three weeks in-between here and there. I had another tour to go on that would take me up to the Northwest. This one was slower and more spaced out, but the Northwest is a constant comfort to me and the rash had finally faded.

I got home. I was back to waking up in a panic most days. I cried at some point almost every day.

I had to go back on medication. I made an appointment and felt good. The way I feel better is through action. Searching for solutions and trying stuff, this alone—making an appointment—makes me feel better.

When I mentioned it to people, everyone almost always offered sympathy. "Sorry you have to go back on medication." These reactions felt annoying and invasive, almost judgmental. The truth is that when I was on medication my head was clear, and the side effects weren't gnarly. I didn't continually question myself or feel nervous or anxious. My cuticles weren't in a constantly ripped up and bleeding, (this is the thing I do when I'm anxious). It's that thing that you don't realize is working until you're no longer taking it. Why would you notice if you just feel normal?

Those who have known me well, both on and off meds, were glad to hear about me going back on. When I was on medication I had this solid period of time where I felt pretty good, where I didn't feel crazy. Lately, I kept catching myself believing that random extreme actions would make me feel better. I managed to suppress all the runaway/suicide stuff but gave into the smaller random things. I spent a chunk of money I didn't really have on some fancy new shelves for my records because I was convinced I would feel better if they weren't in milk crates on the floor. Didn't really. I shaved my armpits for the first time in two or more years. I picked up the habit of blasting a space heater in my room so I could comfortably hang out in a bikini. I thought about shaving my head.

I spend a lot of time in my head just thinking and overthinking. I was wondering if my feelings were real. I thought about the "arrogant me" and the "sad me" and how they were both me. But they were so starkly different. I thought about falling in love quickly with this person I barely knew. Some moments I felt crippled by heartache, the next minute complete indifference. I couldn't turn off my brain and my thoughts were in a constant race. I just need to calm the fuck down. Just calm the fuck down. I can't calm the fuck down. My body won't let me, my mind won't let me. I sleep either five hours a night, or ten, nothing really in-between. My deep sadness was once again coupled with unguided rage. I found myself sobbing in my room and punching the wall, even letting out the occasional growl. Sometimes I could harness things and get some stuff done or walk off all of that nervous energy. Mostly I stared at walls.

So why wouldn't I go back on medication? When I was on medication I had experienced this subtle peace for the first time since my preteen years. On medication I almost, consistently, felt good about myself, and feeling good was not dependent on outside forces. It wasn't like anti-depressants that made you feel high but were coupled with crap side effects that turned into a game of either feeling like shit or upping the dosage again and again and again until at some point you would just settle into a solid state of blahs. I would pick rageful sobbing over blah any and every day.

When I would mention going back on medication to new friends or random people or those who don't really know me, nine times out of ten I would be caught in a lecture of them trying to talk me out of it. "Maybe you should try getting back into your normal routine and see how that feels," or "try meditation" or "exercise" or whatever else common, go-to, obvious thing. First of all, it's none of your fucking business, really. Second, I've most likely tried all those suggestions. I've spent seventeen years, or so, plagued by mental illness. So, yeah, I've tried all those things outside of medication. But third and maybe most importantly, why? Why...if there were something in the world that makes me feel like I am not continually losing my mind, why would I not do it? If there were this thing that can help me function, why would I not do it? At this point in time, medication falls into a similar space as glasses, and I can't fucking see without my glasses. For the brief moment where not being on medication was OK this summer, I was excited because it's nice not to have to take something every day, or worry that you have it with you or freak out when you lose it. But, I really like feeling OK, functional, and not like a big ball of fuck up for no discernible reason. So here I go.

MORE NOIZE HARDCORE CHARADE

The Nazi skinhead bands are latent homosexuals because they like to take their shirts off and rub off against each other in the sweaty mosh pit and it makes them hard...

—Taf, Disorder, November 2013

Be bad be glad. Glad to be gay. There must be more than fights. Out of order. Just like me.

Several years in the making, now the first demo recorded by punk legends DISORDER in 1980 is being released on vinyl, on a record entitled *Distort Bristol*. The demo tape is remastered from the original sound source and includes a bunch of additional previously unreleased songs from earlier, all presented in a very nice gatefold LP with an insert of rare photos. The record is released by a new label called Uncompromsing Bastards, run by a bunch of old Englishmen with bad attitudes.

Tell me why you have started Uncompromising Bastards Records label?

Because we have a bad fucking attitude, and refuse to fucking compromise, against all the odds. And we're cunts. But not as big a set of cunts as the bootleggers who keep pumping out shit LP after shit LP without asking the band if they can release their recordings, let alone giving them finished copies or paying them a royalty.... We were utterly sick of all these piss poor albums in recent years, and also even more so, we could think of many, many UK bands that we wanted to release a specific recording from the 1979-1985 time period.

The first release on the new label is the DISORDER 1980 demo. How important is the band DISORDER to you?

Incredibly important, it would be a lie to say that they were not. Along with CHAOS UK and the VARUKERS, they were the first true sons of DISCHARGE, a whole new breed of band who were nastier, tougher

and more fucked up than the previous wave of British Punk Rock. Some historical revisionists like to think that DISORDER and CHAOS UK were only minor players in UK punk history, but I have to disagree, violently!! DISORDER took the blueprint laid down in the early months of 1980 by DISCHARGE and warped it into their own fucked up vision aided by drink and glue.

You have to remember, these were not art school drop outs, or ex-pub rockers turning their hand to Punk, but kids who had remained dedicated to punk rock since 1977 and were living rough in squats and generally in and out of Borstals etc. If ever a band didn't give a fuck what people thought of them, it was DISORDER, and the whole subsequent scene of Bristol bands like LUNATIC FRINGE and CHAOS UK, and the punk inhabitants in the surrounding satellite towns around Bristol followed suit. They didn't just talk the talk, they walked the walk.

Distort Bristol LP includes the 9-track, nearly 20-minute demo from 1980, and some other stuff. You have called the demo "one of the most important recordings not in just UK punk history, but in punk history full stop." Wanna explain that?

Certainly. I see the band's uncompromising musical stance as the next logical step from the early EP's of DISCHARGE. Even DISCHARGE themselves were impressed enough to offer DISORDER loads of supports in the early days (before the more talked about relationship between DISCHARGE and ANTISECT). I listen to those riffs and insane ghoul vocals and it's simply almost beyond description. If DISCHARGE were the enormous door slamming in the depths of hell, then DISORDER were the enormous door slamming in the depths of a lunatic asylum; the band were quite honestly out of fucking control. They themselves will always play it down I should imagine, like all the bands I can think of from that time who were groundbreaking musically, they are painfully modest about their achievements and what they were doing.

The demo on the LP is sourced to a 1/4 inch reel provided by Mower of CHAOS UK... How did you come about that?

We kept pestering all the old Bristol heads as to who had the master, or a first generation copy of the original tape, and it turned out that Gabba found the original reel to reel tapes in a squat and Mower, being the magpie that he is, had sat on it for years after Gabba had given it to him to look after. What was more amazing was that he gave us three master tapes, and what we found was beyond our wildest expectations... the first demo, a full rehearsal session, some unreleased demos of the second EP tracks, early versions by the first line up of songs that appeared on *Perdition*. Sure, a lot of it is not great quality in comparison to say a Belinda Carlisle album, but who gives a fuck. It's certainly better than the shit quality bootlegs, and mp3s online. What we would have really loved to have found, was a recording with everyone's hero, Chaos of CHAOS UK on bass, as he was also doubling up on bass duties in DISORDER as well as CHAOS UK for a couple of months in 1981...

The LP also has some other unreleased stuff including rehearsal tracks of songs that were destined for the *Perdition* 12" EP. You said that you had "dug up something by the band so rare, not even the band have heard it in nearly 30 years."

Yes, rehearsal tracks with early versions of songs that were on *Perdition*, of course one was "Out of Order," which was on the first demo anyway. Also what we found were different versions of "Life" and "Suicide Children" and a rehearsal demo with Steve Curtis double tracking his vocals over "Destroy," which sounds fucking amazing. If you use your imagination and think that this was recorded in someone's room in a squat circa 1981 in inner city Bristol, then you begin to scratch the surface of what really was a fucked up situation that the band were in.... and what unique and actually talented individuals they actually were. Some of these tracks made it on; some didn't, either due to drop-outs on the original master or because of time constraints.

There are personal stories and tales regarding the band that are all true, but are not really for public consumption, but let me say this; if like me the first time you saw the band and what they looked like, was in the one issue wonder that was the *Punks Not Dead* magazine in 1981, then you were more than overwhelmed. Because here was a band like DISCHARGE that looked like they lived it 100%, but were even uglier in vibe. It's an iconic picture; the band stood in front of a brick wall on a demolition site in St. Pauls looking, as Steve Allen put it, "downtrodden by the system". They really fucking meant it, and that counts for a lot. I think overall those first two classic DISORDER line-ups that recorded the early records along with CHAOS UK need a whole book written about them...

You told me before that Steve Curtis would be interviewed for the booklet of the new LP? Did that happen? Gabba writing something too?

Steve is alive and well. Although he initially agreed to be involved, sadly he backed out. He has his own private life and we respect that, and thank him anyway. He seems as wild as he was back in the day. It took a couple of years to track him down, but that's life, so we carried on regardless, sourcing old photos to make a record that looked as if someone had invested thought, time and money in, rather than just another shit bootleg designed purely to line some unscrupulous cunt's bank balance.

Gabba helped with plenty of advice and contacting the people who matter. Without Gabba I really don't think that a lot of things would have gone as well, or we would have done such a good job. A lot of people see him as kind of a punk historian, and the truth is, he is, whether he likes it or not. The man is a goldmine of information; he's been there, seen the film, burnt the book and wiped his arse on the overpriced T-shirt. All the written stuff,will come at a later date in another project that we have lined up. For now we have just opted for a photo insert and some descriptive sleeve notes—oooh! We're such big teasers!!

The name of the LP—*Distort Bristol*—where did that come from? I can't help but think of GAUZE...

It comes from one of the band's original info sheets from 1980, that has the legend "Distort Bristol" written in big letters across the top. Whether the guys of GAUZE had a copy of that sheet, which is anyone's guess, and personally I think they probably did as they were big DISORDER, DISCHARGE and CHAOS UK fans, the fact remains DISORDER did it first.

Is punk dead?

Punk is dead if you want it to be. The punk I knew and loved certainly is, but life goes on, and all things change to media fashion. I would like to think with this label we will bring some great and rare recordings to vinyl for those interested enough and those who love not just music, but UK punk history. Now, go fuck yourself.

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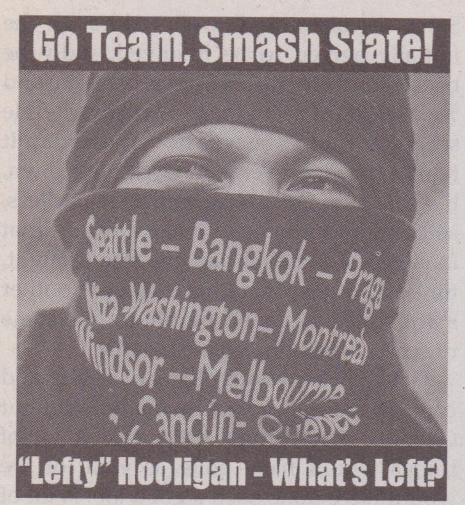
DISORDER's *Distort Bristol* LP is out now and can be acquired through select distributors and shops, or directly from the label (uncompromisingbastard.bigcartel.com). In closing, I asked Taf from DISORDER if he would recommend a gay punk band, seeing as this is the Queer issue and all. Taf recommends TOM ROBINSON BAND, the gay punk band from 1977 to 1979. So go and listen to TRB. Then go listen to the EX-PISTOLS and snort some glue, and then go get laid. Don't contact me, I won't contact you.



The first Velvet Underground record sold 30,000 copies in the first five years. I think everyone who bought one of those 30,000 copies started a band!

—Brian Eno

Lou Reed died on Sunday, October 27. I have been reading the laudatory obituaries, and listening to his more memorable tunes. Instead of praising him as dark, edgy, way ahead of his time, and the like, I'll attempt something a bit more contextual.

It's not that I haven't eulogized individuals who have personally influenced me before, as when I did a column on Spain Rodriquez. Nor that I don't find Lou Reed's *oeuvre* inspirational and that he can be considered, among a handful of other people, the father of punk rock. Yes, Lou Reed's solo career was powerful in its own right. But he was also one of the original five members of the Velvet Underground, two of whom were arguably as significant as was Lou Reed, even while he came to dominate the band. The *Velvets* were precursor to art rock, punk rock, Goth, New Wave, alt rock and indie rock through their infamous New York fuck you attitude, their use of noise, thrashy distorted guitars, grinding rhythms, atonal vocals in music, and their willingness to experiment instead of strive for mainstream commercial success. And, they were never a commercial success in their own day. Without the Velvet Underground, it's safe to say that this magazine wouldn't be here today. Or, perhaps it would have been called *Maximum Doo-Wop*, or *Maximum Rockabilly*, or *Maximum Psychedelia*.

This is the wrong way to contextualize Lou Reed and the Velvet Underground, however. The Velvets were part of a '60s rock and roll explosion that, in the United States, included the psychedelic bands of the west coast, the garage/noise sounds emanating from the Detroit area (as exemplified by the MC5, the Stooges, and the Up), and the Western pre-country rock of Gram Parsons and Emmylou Harris, to name just a few of the musical styles and regions in play at the time. There were plenty of precursors to go around, as well as plenty of progeny in terms of post-'60s rock trends and tendencies.

The best way to characterize this phenomenon as a whole is by analogy. Excuse me if I'm a bit too over the top with this equivalency. Consider the political powder keg that developed after the end of the 19th century and the beginning of the 20th. In Western Europe, where *bourgeois* society and liberal democracy reigned supreme, Marxist social democracy was in full bloom, itself the champion for materialist, rationalist, objectivist and positivist thinking. Anarchism was often second cousin to social democracy with regard to intellectual influences and political power, prior to the 20th century. Now, toss in the rivalry posed by the development of a profoundly pessimistic political culture labeled *fin de siècle*, which revolted against the politics of its day and which trumpeted irrationalism, subjectivism, emotionalism and vitalism. Then violently stir everything together through the First World War, which wasn't worldwide at all but which was incredibly destructive of human life, society and culture across Europe. The consequence was a period, lasting roughly from 1917 through 1945, that witnessed a prodigious political proliferation and reorientation. There was a vast number of conservative revolutionary, proto-fascist, and nationalistic socialist variants vying for attention, if not power, out of which Fascism proper, and its vicious kin Nazism, triumphed. What's more, Leninism emerged out of social democracy, as did a genuine ultraleft in the form of Left Communism, even as anarchism gained a true historical moment, however brief, with the Spanish civil war. National-Bolshevism came into its own during this period, as did socialist struggles for national liberation.

Kevin Coogan has characterized such times as "periods of ideological decay [which] often breed strange new variants [...] which do not easily fit into conventional political-science categories of 'left' and 'right'."* Perhaps, but it was also a time of delirious political expansion and creativity as well. So, maybe "periods of ideological decay" is not quite the way to represent the period book-ended by the First and Second World Wars. "Interregnum" might be more appropriate. What's more, is anything applicable by analogy to music from 1945 until 1975? The popular American song (as developed on Broadway and in musicals), classical music in minimalism, atonalism, even the beginnings of electronic music, modern jazz in its orchestral as well as bebop styles, country/western music (starting with the Bakersfield sound), and rock and roll from its '50s birth to its '60s evanescence, all flourished and proliferated during the period from the second World War to the mid-'70s. Does this creative expansion of so many types of music simultaneously mark some sort of musical decay? Or is this all a kind of musical interregnum in which everything splinters and mixes before coming together into some grand synthesis? Or, perhaps I'm just over thinking this.

Lou Reed is dead. The message to take away from his death, and his life, is nothing so simplistic as the "don't do drugs" warning of Nancy Reagan types who would point out Reed's liver failure due to excessive abuse of hard drugs and alcohol. But maybe the message shouldn't be that Lou Reed and the Velvet Underground were the lone font, the sole inspiration for everything original, influential and rocking musically speaking since 1975. "Of course Reed sang about drugs, transgressive sex, and the druggy, pansexual transgressions of the Warholian party set." Jody Rosen writes in "Rock-and-Roll Heart: Remembering Lou Reed, a Pop Star for Adults" (*New York*, 11-11-13). Aside from his preoccupation with death, "he sang about lots of other stuff, too: egg creams, high school football, Edgar Allen Poe. He sang, surprisingly touchingly, about marriage." Lou Reed didn't just produce rock'n'roll for youngsters in the '60s and '70s. He created music for people of all ages living their lives here and now. Patti Smith writes, in the *New Yorker* (11-11-13) that: "Lou brought the sensibilities of art and literature into his music. He was our generation's New York poet, championing its misfits as Whitman had championed its workingman and Lorca its persecuted." Reed's wife, Laurie Anderson, presents a far more complete portrait of him:

Lou and I played music together, became best friends and then soul mates, traveled, listened to and criticized each other's work, studied things together (butterfly hunting, meditation, kayaking). We made up ridiculous jokes; stopped smoking 20 times; fought; learned to hold our breath underwater; went to Africa; sang opera in elevators; made friends with unlikely people; followed each other on tour when we could; got a sweet piano-playing dog; shared a house that was separate from our own places; protected and loved each other. We were always seeing a lot of art and music and plays and shows, and I watched as he loved and appreciated other artists and musicians. He was always so generous. He knew how hard it was to do. We loved our life in the West Village and our friends; and in all, we did the best we could do. (*Rolling Stone*, 11-6-13)

Rest in peace, Lou.

["Today both communism and fascism, ideologies that the French fascist Robert Brasillach once called 'the two poetries' of the 20th century, seem exhausted given the triumph of multinational capitalism. Yet periods of ideological decay often breed strange new variants, such as the 'Red-Brown alliance' in the former Soviet Union, which do not easily fit into conventional political-science categories of 'left' and 'right.' [...] What is especially worrisome is that much of the left has today so deteriorated that it may well lack the capacity for understanding, much less fighting, new forms of fascism that incorporate 'leftist' rhetoric and ideas." Kevin Coogan, *Dreamer of the Day: Francis Parker Yockey and the Postwar Fascist International*]

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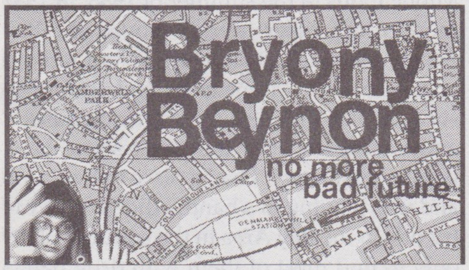
PERSONAL NEWS... December/January is usually the time for news and resolutions of a personal nature. After a years-long hiatus, I've started up my blogs once again. At leftyhooligan.wordpress.com, you'll find my latest *MRR* column, appropriately delayed so as not to run ahead of the one in print. I intend to gradually fill in the columns between the present and when I stopped posting my columns online. Also, my personal blog can be found at gamatiasz.wordpress.com, and I expect to keep posting away there for the forceable future. Finally, a second novel that has been fifteen years in the writing, but mostly in rewriting, is approaching completion. Thanks to former Salon columnist Cary Tennis and his Finishing School (carytennis.com/finishing-school-complete-writing-projects), and with a bit of luck, this second novel should be completed and ready to publish in early 2015.

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@me.com.



WINTER OF CONTENT

Winter is setting in here in London and it's shit. Still, grey afternoons have been temporarily warmed with visits both fleeting and extended from pals from across the world plus increasing dependence on coffee and procrastination. Exciting "scores" (but who's keeping them, right?) have also warmed my cockles as they say, made mostly from my local shop Rat Records. Rat is, on the whole, a fairly unassuming hive of scratched reggae CDs and difficult fourth albums from Britpop nearly-weres. On Saturday, however, the place is routinely overrun with bearded chaps trying not to make eye contact and rummaging the racks for the latest. It's an awkward shape of a shop and the singles are in a box out of browsable reach unless you're over six foot which is, well, less than ideal. This week I have bought and spent some time devouring a few singles under the £3 mark and promising myself that means not drinking a pint to make up for it (fair enough, fact fans, a pint in London costs quite a bit more than that, but I only drink in Wetherspoons.) I've been some kind of Pokemon pursuit for the Wire singles I don't have and *Outdoor Miner* came up last week, the version with the piano solo of all things. Listening to Wire keeps me sane because the song structures do that deception-of-being-simple-but-actually-being-impossibly-odd thing so well. I also got a two-song single I hadn't heard before by PragVec. Swinging synth-backed post-punk from 1979 that in a way asks little of you in comparison to Wire, other than head-nodding and appreciation of Sue's half-spoken warble. Aussie mindfreak J.G Thirwell (aka Clint Ruin/Foetus/a million other pseudonyms) played on the LP that followed this single, his first ever musical project, so another example of late '70s British post-punk as that perfect, short lived intersection; a breeding ground for the ideology of weird and the praxis of militant pop.

ROCK IN A HARD PLACE

As part of the Africa Ras film festival this week, Golnar and I caught a documentary at the Hackney Picturehouse called *Death Metal Angola*, by Jeremy Xido. An intriguing premise in and of itself, the film turned out to be so much more than a report on a metal scene in a country where you might not expect one. The bulk of the action takes place in Huambo, Angola's second city, which has been ravaged by a protracted (as in thirty years) civil war. The film is unflinching in its representation of a town that has been decimated by conflict, and we're lead through these ruined streets to an orphanage called Okutiuka. There we meet a troupe of fifty-six young boys ranging from toddlers to teens, all looked after by a formidable woman, Sonia Ferriera, and her partner Wilker Flores. Sonia recounts tales of horrendous brutality and struggle in a calm and determined voice. It's harrowing and horrifying. We are twenty minutes or so into the film already when suddenly the roar of a Metal Zone pedal bursts through the narrative, and the vibe switches from sombre vox pops and panning shots of burnt-out buildings to rehearsal footage and interviews with an array of killer local death metal bands such as Before Crush, Dor Fantasma, Instinto Primario, Black Soul and Nothing to Lose. They discuss their lyrical content and desire to keep build their music community.

It's an initially jarring contrast that works amazingly well to immediately to question viewer expectations. Another thing that also takes the film way beyond some exoticising "Woah look African Metal" trip is the focus on the orphanage and how Sonia and Wilker's personal passion for extreme rock music (his way of pinning down their genre) has influenced the kids that live with them so much. Sonia explains how death metal feels like the purest form of expression to her, and her passion for it is obvious, how she can tell that the opportunity to express extreme emotions is hugely healing for many of the boys at the orphanage. All the conclusions about the popularity of the music come from the mouths of those involved, not the makers. There are some really interesting ideas about what it means to scream about bombs, bullets and rivers of blood when these things are in a person's recent memory, part and parcel of their lived trauma, not just abstracted metaphors for some emotional struggle. The film deftly points out that a healing process in the context of death metal is one that takes a person on that journey of being able to return those things to abstraction, to return the bloodshed to a metal metaphor, albeit still one with huge personal weight. Sonia says at one point in the film that culture had been the biggest casualty of the civil war, because when you're literally fighting to stay alive, you're not consuming any kind of culture let alone making your own. With the advent of this relative peace, the decision to invest and work hard in their entirely DIY rock scene to build a culture that they love is, as Sonia says "our little revolution." The scene now set, we hear how Sonia and Wilker have decided to try and stage Angola's first ever Rock Festival, and join them on the journey to making it happen. It's one that'll be resonant to pretty much anyone who's put on a gig, with many nail-biting moments that ultimately end in the simple joy of blaring amps and a crowd losing their mind. Make sure you see it.

DEATH TO PEDICURISTS

We bring a different kind of perspective into punk music; but it's our perspective. We're different; we're four mentally disabled guys, so our perspective on the world of punk is a little different.

—Sami Helle, Perrti Kurikan Nimipaivat

Perrti Kurikan Nimipaivat is a band from Finland. They live together in a group home in Finland and make music, and have been the subject of a documentary called *The Punk Syndrome* that you might have seen. In autumn 2013 they toured the UK with another band, a metal band called Zombie Crash from Brighton, also made up of learning disabled members. The tour went to Leeds, London (two gigs, including one with Hagar the Womb and Hard Skin) Sheffield and Brighton, and was booked by Rich Phoenix, ebullient punk doer and the man behind Constant Flux, a punk business that works to provide opportunities for musicians with learning disabilities. He was able to access some funding to help cover the costs of extra things that were necessary, like support workers, travel, accommodation. This was over £10,000, which shows why touring is something many bands with members that require extra support find it hard to do, which in turns makes their development difficult. The knife-edge economics of DIY touring do not work as a model for those who have extra needs because all these things need to be accounted for, but Rich has demonstrated through the model of this tour that it is possible and that the pay off was a series of incredible gigs by brilliant bands. The tour was the first of its kind to ever happen and I was lucky enough to co-promote the London gig, which Family Outing and Shopping played, and to help out a little bit with the grant-writing/reporting side of things which is one of my old jobs. PKN play gruff, aggro Oi! about pedicurists and hating politicians, and Zombie Crash play wild'n'out escapist metal with blinding solos.

People who came to the Zombie Crash and PKN gigs often spoke of the sense of having confronted and challenged their own preconceptions. I grew up in an environment where physical disability was very normal as my mother and my sister have a rare form of paralysis and my dad sold mobility aids like walkers and wheelchairs, but it's not something that everyone is familiar with, and the result is that people can often instinctively shy away or avoid engaging with people who aren't like them, and this can unintentionally end up denying someone the opportunity to participate on an equal footing. Gigs like these can show that it doesn't have to be this way! Granted, there are challenges and sometimes difficult dynamics at play in how an audience responds to a band with learning disabilities while they are performing, and that in itself can make some people feel uncomfortable, but if the alternative is having those performers do their thing behind closed doors just so someone doesn't feel awkward about it, then that's surely not progress at all. An important part of the tour for Rich was making sure that every gig was integrated, i.e. that the bands did not just play in spaces specifically for learning disabled people, but that they played gigs with other punk and metal bands which might not contain any learning disabled people, to their regular crowd, and in venues that can accommodate the access needs of anyone who might care to come down. This is a key issue because the accessibility of punk for people with both physical and learning disabilities, in terms of acceptance, tolerance or even just actually being able to get into a venue, is not what it should be. Be honest, how often do you see a wheelchair user at a punk gig? Now look up at the staircase you just climbed down or the door you just squeezed through. It's been described as the last frontier, an almost untouched subject, and in a world talking a big game about inclusion for everyone it's not really enough. This issue has also been addressed by Sean Gray of Fan Death Records in an article that's worth a read—in it he lays out the lived reality of being a punk with a disability in a way that is a light bulb moment for anyone and everyone. That article in full: fvckthemedia.com/issue21/disabled-in-diy. More about Rich and Constant Flux: constantflux.co.uk

CONSUMER COMPLAINTS

I've written briefly about Shopping here before, but I really do care to elaborate, fresh and still buzzing from their release show as I am. They are one of my favourite London bands to watch, listen to, sit near, dance with, whatever else. They manage to make a succinct statement, a jab in the ribs, a call to some kind of playful arms, with a LP that's a testament to the power of the three piece: twangy funk bass, chord-free post-punk buzz/scratch, syncopated, fizzing hi- hats, with vocals shared between every member. Stick all their usual comparisons in a blender and down it—Delta 5, Gang of Four, Au Pairs, some more fitting than others, but this is no easy pastiche. It's a pure belter. There's a sense of space to the whole thing that for me recalls another current band that knows how about using silence, space, restraint as a revolutionary tool—Household from New York—although Shopping's music has that easy bubbling exuberance where Household has enchanting gloom. That's not too say there isn't a whole lot of "dark" on here too, particularly on "Hard As Nails""For Your Money." This is the queer issue and this is the best band in London who also happen to be raging power queers. Buy their self-released LP today from milk-records.co.uk

Amelia Eakin's review of the most recent War Plague 7" has touched off some controversy here in Minnesota. Her paternalistic point of view regarding the state of hardcore in the Midwest has rubbed a lot of people the wrong way. I don't want to address her analysis of the music content. I would actually agree that the upper Midwest has produced a great deal of middling crust over the last several years. However, the assertion that such music could be "prevented" by better internet access or more touring bands playing here is rather ludicrous. A band made a record you don't like, I can relate to this on many levels. There is maybe a scene that produces a lot of music you don't like; I can understand this as well. But to somehow say that we in the upper Midwest are years behind the times and need charitable touring bands to play here to enlighten us and get us up to speed is pretty laughable. That said, if the citizens of the Bay Area want to start flying out some bands to educate us and get us up to speed, go for it.

Allow me then to write about why I love and live in the upper Midwest. I moved to Minneapolis in the summer of 1988. In 1987 most of my older friends moved the Bay Area. I planned to follow them, but ran out of gas money in Minneapolis and decided to stay a while. I made a lot of friends quickly and was really into the punk scene here. Before you knew it I had a place to live, a job and was playing in a band. I did go visit my friends in the Bay Area in the summer of '89 only to find most of them with drug habits and working long hours at shitty jobs to afford the expensive rent. I found the cost of living in the Midwest relative to the income to be a really good deal compared to places like SF, NYC and other cities that most

young people were moving too at the time. I decided to stay, got residency, enrolled in the University, graduated, started a business, bought a house and all the other typical trappings of "settling down" and adulthood. Minnesota, and to a lesser extent Wisconsin, the Dakotas and Iowa, are quietly underrated by the rest of the country and the world. Settled by Scandinavian and German immigrants 100 years ago, most of the region probably has more in common with Sweden or Canada than it does with some place like Mississippi or Florida. It's progressive (compared to most of the rest of the United States), the standard of living is high, the jobs pay well and the cost of housing is comparatively affordable. The outdoor lifestyle is popular and it's one of the parts of the country where people with even a modest income can afford to own a home in town and a cabin or lake home. Minneapolis has been the business and cultural center of the upper Midwest since the turn of the last century. There is a rich cultural, artistic, architectural and educational heritage overlaid by a modern multiculturalism. The city is a magnet for young, talented people from all over the Midwest and is a major gay and lesbian center as well. Almost everyone who grows up in a small town in the five state area moves to Minneapolis for education, work or culture. A strong economy also means there are immigrants from the four corners of the earth moving here all the time.

For a while I considered moving to Seattle or Chicago, but really I have everything I want here in Minneapolis. Most people in Europe and many in America could not find Minnesota on a map or even tell you where it is (hint, it's in the middle of the US map at the top). But this region is quietly underrated as a place to live and work. But much of that is not why I moved here. As an eighteen-year-old all I cared about was punk, and Minneapolis had a thriving punk scene. In 1988 the punk scene was at low ebb. Most bands had gone pop or metal and the main scenes that were active were straightedge hardcore and what we now call crust. Minneapolis was one of the birthplaces of crust in the US and I moved here to participate in that explosion. One of the things I learned was that compared to bigger more established scenes, a small group of people could make a big impact here by hard work and dedication. Over the years I've been involved in several DIY show venues and the record store we started back in 1994 is about to celebrate its twentieth anniversary. Contrast this with similar ventures in larger scenes and you will see that we have a dedicated core of very sincere people working behind the scenes to keep things going strong here. In the mid '90s the scene in Minneapolis was really booming, and although things have trailed off a bit since then in terms of nationally known bands, the scene is still strong with a lot of good bands and dedicated people.

I've used the word sincere a few times above already. And that's one of the main things you get living in the Midwest, sincerity. Kids from small towns in the Midwest who get into punk face a lot of pressure and judgment from the squares. Most of them move to Minneapolis to participate in the scene here, but they bring with them a sincerity and dedication to punk that transcends trends and fashion. That is to say, punk is a way of life for a lot of people here. I remember some years ago I let a friend of mine book Screeching Weasel in my living room. Larry Livermore was with them and made some comment like "Wow, the kids here are all into stuff that went out of style in Bay Area five years ago." to which Patrick Costello deftly replied "No, the kids here are in it for life and not following the latest trends."

AMY ODEN

GUEST COLUMN

Recently, a woman who alleges that Jorge from the Casualties sexually assaulted her posted her story online, where it was passed around widely via social media. To many people, myself included, her words were not surprising, but to some they remain questionable—and predictably, the Casualties have issued a statement denying her claims. However, she is one in a chorus of voices that have uttered similar words, and her writing needs to be understood in this context.

As proven by many figures in mainstream culture, even if someone is a *convicted* rapist, they still retain a portion of their fan base, and I believe the Casualties are no different. We are lying to ourselves if we believe that "punks" are not as politically disparate as mainstream music fans. Jorge will continue to have a loyal audience who find being a "40oz Casualty" more important than acting as a real political ally to a woman who has been hurt. As for the rest of us, I don't think Jorge's outing should be a celebratory moment. Instead, we need to see this occasion as an opportunity to ask ourselves why we took so fucking long to talk about his behavior publicly in the first place, and how we can look within ourselves to improve our community.

Let me break some shit down. When a person says they have had violence inflicted on them and you *believe* them, you are committing a radical act, especially when that person is a woman. When you trust a survivor, when you listen to them, you are likely beginning to mitigate some of the harm that has been done to them. Also, if you willfully associate yourself with someone who is rumored to have been a perpetrator without addressing the elephant in the room, you are enabling the spread of disease and misery in our community, and the resulting injuries will almost certainly fester before they heal. It doesn't matter who the rest of your pals are: having token non-white friends doesn't justify a decision to invite a Nazi into your home, and this is no different. It also doesn't matter if charges never get filed; a crime doesn't disappear simply because you didn't involve the cops.

So, taking all of this into consideration, why does information sometimes take so long to go public? Why do we sometimes find comfort more important than the truth? A valid reason is to give ourselves time to heal from trauma. Survivors don't always feel comfortable focusing energy on things that have hurt them; this goes for domestic and intimate partner violence as well as sexual assault. Sometimes, we may actively desire for our perpetrators to remain unpunished, for a variety of reasons. Fear, uncertainty and anxiety are all practical reactions to a life-altering event. However, a survivor's inability to cope with something is a far cry from a third party being inconvenienced. When other people neglect to act because they don't want to strain relationships with folks surrounding a perpetrator, or when they remain silent because they don't want to burn bridges, that is when we need to think more critically about who we want to support, who we care about offending, and why. In this context, silence equals protection, and it can speak volumes.

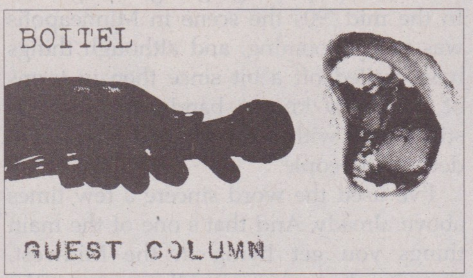
In the case of the Casualties, rumors of Jorge's behavior were well known for years prior to the publication of the recent article. A call to boycott this band, or a collective back-turning should have happened long ago, but Jorge continues to be protected by a vast network of power that being in a band affords him access to. This is the case with many abusers, including mine.

This brings me to my next topic. In the vein of "going public;" if you are a band that

plays with the Casualties, you are supporting them both as a band, and as individuals. You are allowing them to profit from your art and energy and you are publicly allying yourselves with them. If you drop off of a bill with the Casualties, you do not automatically get to feel good because you "did the right thing," especially if you do so with a conspicuous lack of explanation, no doubt refrained from as to not alienate any of the shitbag constituent in *your* fan base. There is no neutrality here. If you refuse to take an overtly political stance, you are, in fact, still taking a fucking stance; yours is one that attempts to placate without any real commitment to speaking out against injustice and sexist violence. We should all be looking within our own ranks, constantly, to see whom we continue to support, and why, especially if we claim to be politically minded people. Perhaps it would be helpful to ask yourself, regularly: do your band members and friends treat their sexual and romantic partners with dignity and respect, or do they have a history of patterned abusive tendencies? Are they looking out for the safety of those closest to them, or has some form of violence infiltrated the majority of their relationships?

When the answer to questions like this is yes, and when behavior like this is swept under the rug, it is condoned. The list of victims grows longer, and the cycle of violence continues to spread. We need to be accountable to one another, and if perpetrators are in our circles, we owe it to the community to address it head-on. Additionally, it is important to note that real, true friendship and compassion starts from a place of mutual concern. The support networks that abusers have at their disposal should help put them on a road to a more harmonious life, instead of enabling them to continue down a destructive path. My ex's behavior, for instance, continues to go unchecked and he still plays in a visible political crust band, although he has a history of terrifying violent and self-injurious behavior in his relationships, often blaming his actions on his partners. After four years of weighty silence, my anger towards him has mostly fizzled into sneering pity, but I hope his friends see that his actions shouldn't continue to be dismissed.

Yes, "the scene" isn't inherently a safe space, and yes, there is nuance to every social interaction, but by checking in with people who have been involved in traumatic situations, and by acting with integrity, we can minimize the harm done in our communities, and we can check the space and resources that we let folks have access to. I, for one, am certainly over playing nice to save face.



So, do we still need a name to put on it all? "Queer Punk"—what a redundant term.

OK, maybe it is still useful. Or maybe I'm just getting old. I was talking to various friends (most of them are well into their 30s) what we could contribute to another *MRR* queer issue (Queer Issue #3 in my time reading *MRR*). The general opinion was, hmmm, what an exciting, great idea but there's much less of a need to identify as queer in punk, as gender and sexual diversity seem more visible now than, say fifteen years ago.

There are people who are outside the white/middle class/straight/college-educated/cis dude-type bracket playing in bands and doing the most exciting things for themselves and others. Maybe things are a bit more diverse these days in places than 20 years ago when the big wave of Riot Grrrl/queercore came up (you tell me!). Hmmm, while Berlin has a ton of queers and a ton of punks, neither of above-mentioned friends could come up with a list of bands that would fit for *MRR* for a Berlin scene report. Apparently, VAGINAL DAVIS has a new band here in town with the guy from HIDDEN CAMERAS, has anyone seen/heard them?

Maybe I'm finally "of the soon to be old-school" (as a friend so lovingly put it) that I claim to not need to hear the same words I was so glad to find almost 20 years ago... Actually, I still need to hear those words over and over. Those stories of other punks/queers/those not fitting into the stereotype of the white, strong, confident *man* put into words and songs. Without these stories a huge part of my self-pointed culture and sense of belonging would be missing. People are doing fresh, exciting stuff every day, singing their stories, sharing their ideas, pushing things way from oppression and annoying others in the process.

Maybe it's the fear that "queer punk" is more limiting than we'd like to believe and that it can easily be a single issue. Could it be nothing more than trying to be accepted into a community of people listening and talking about music? *No,* it's about being engaged in a dialogue with folks with radical ideas, speaking their own minds and trying to contribute something to something positive.

There's no time to wait. Get on a stage for fifteen minutes if that's what you want. Take up some space. Be prepared that people are not going to get it. At least not in the beginning. Hell, you could even form a new, kickass hardcore punk band. Most of all, don't be mean to yourself all the time.

A queer issue can only be part of a continuous dialogue. To conclude this rant, here's a list of a few EPs I would put on a queer punk mix tape.... can you add some so we can make it C-90 tape ? Here's a start:

FAGATRON – s/t 7" (Mo-Tel Records) A two-piece boy band from Nebraska that, so legend as had it, relocated to Olympia. Their 7" was a minor hit in the DIY queer punk self-empowerment charts in the early 2000s.

THE CEBE BARNS BAND – s/t 7" (Horsekitty Records) Future members of other bands with some sarcastic, angry songs about, among other topics, being kicked out one's parents' house for being genderqueer, I believe. The chorus cynically states, "She's a winner, she's a dyke."

CRETINS – s/t 7" (No Fun Records): Obnoxious teenagers from Hannover, Germany, joyfully singing about the fun of having sex in a monogamous gay relationship in 1980. Without a hint of irony. The A-side doesn't exactly promote safe sex. This song never fails to make me giggle.

CYPHER IN THE SNOW – *Badass and Free* 7" (Outpunk Records) Everybody I ever played this to hated it. What's there not to like about punk band with a banjo, trumpet and multiple singers? It's a mess with some sort of on-going pirate theme (*why*?!). Listen and get a glimpse what people were talking about in San Francisco in the second half of the '90s. Interesting how things don't move forward all that much....

WOOLF/TRASH KIT – split 7" (Milk Records) The sound of now from just a few years ago. Two currently active punk gangs in London teaming up doing their thing. It sounds like they are having a blast.

THE MOVES – s/t 7" (Mr. Lady Records): The definition of what some call "Dyke Pop" if there is such a thing. Quirky punky pop songs played to the point. I have no idea what the songs are about except they use the pronoun "she" a lot. Back in the day, this meant total *bliss*!

LIMP WRIST – *Want Us Dead* 7" (Lengua Armada). Seeing them at a filled-to-capacity squat in the middle of the summer was *a lot* of sweaty fun. However, when dozens and dozens straight punk boys started in on

the chorus of "Fake Fags Fuck Off!" things turned a little weird. Get off my turf! Or at least, don't scare me!

Oh, you wanna talk endlessly about music and all sorts of things that matter to you or don't, get in touch. It's the biggest '90s-ism but communication actually is important. boitel333@hotmail.com. Rant over.

DAN CHARLES

GUEST COLUMN

How Pansy Division Broke Down the Walls

I remember only important things now; most of the minor memories are gone. I remember seeing the Ramones come out of a grave in their "Pet Cemetery" video and I was hooked. I listened to punk music from then on out. Back then, (I know this is hard to picture) we had no internet. We had our subscriptions to *MRR* and would send out checks monthly to whatever was advertised, hoping to find a cool band. You would find some cool ones, and some not so cool ones. But what was $3 anyway? I believe I got hooked to Lookout! Records and would buy anything they would put out, yes including Green Day.

Green Day was not so big for a while and then in 1994 they exploded. Kids who were wearing flannels that summer quickly switched to big jeans and backpacks and whatever band shirt they could find that didn't come from Seattle. I started to dislike what they put out, but in Indiana there were few things to do, so when they came around for a tour, I decided I would go with two of my close friends.

Hearsay was big around that time and we found out a queer band was going to open up for them. Now I know this sound close-minded, but in Indiana in the '90s, no one talked about being gay. It was hidden and shunned upon. I was actually nervous to go to the show. I have never met a gay person before and didn't know what to expect. Would there be group rapes, semen everywhere? (joking obviously) I was terrified.

We took the three-hour drive to Indianapolis and noticed when we got there (quite early too) there was a line outside already. I think we were able to get a good spot in the crowd. We were around seven-eight rows back in the center. We smoked our cigarettes and waited for everything to begin. I was getting nervous.

Finally the show began, Pansy Division, the queer band came out and I had no idea what to expect. Smoke filled up the room, both tobacco and the illegal kind of tobacco. John, their lead singer and guitarist, came out and adjusted his pedals. He was quite average looking to me. I expected drag or something I don't know, but stereotypes I heard didn't match this guy. He wore a white T-shirt, blue jeans that were cut off to become shorts, and pink converse. He had long hair at the time. Chris put on his bass and they started. Wow! Wow! Wow! These guys were good, these guys were really good. All of the songs were catchy and we all danced and had a good time. The show went by in a blur. To be honest I don't really remember to many details about their performance, I was dancing the whole time.

After the show, John and Chris were at their merch table. We were being shuffled out to leave, but I fought against the grain and went up to them (unfortunately no one was at their table). I was met with a smile and I don't think I could tell them how much they completely blew me away. I bought a tape of their release *Undressed*. Smiled and thanked them and was shuffled out the door. We got into my car, threw in the tape, and drove around the back of the building. By luck, they were loading up their van and spotted me leaving. I parked and we talked some more. Chris ended up inviting us to the next show in Cincinnati. We happily accepted. I never had been on a guest list before.

So we headed out on the road, following our new favorite band. We got to Cincinnati in the afternoon. We tried to get tattoos while we were waiting for the next show, but the shop was closed, so we wandered around the venue. We ran into Tre Cool on the street, talked for a while over coffee, and he invited us back stage to hear some of their new stuff they were working on. Wasn't bad, but Pansy Division's music sounded better to me. We thanked him and Mike Dirnt, then were escorted out by security to wait in line for the show.

I think we were excited to talk to more people in line. You could hear people talking about a gay band playing. There were some negative comments. We used this opportunity to talk up Pansy Division and tell people how great they were. Some responses were great, some weren't, but it was the Midwest in the '90s. There were and still are closed minded people there.

When we were let in officially, we stood right in front in front of Chris. I play bass and love to watch how they play, so that was the reason for the location. They came out again and just like the night before, blew us away with their sound. We knew some of the words to the songs and what we knew we yelled. I think that made some of the people around us nervous, but we didn't care. I really focused on Chris this show, he sweated a lot and played angry. I believe I mimic his playing style now, not intentionally, but he played very powerful and that stuck with me. They finished, we were sad, mainly because we now had to listen to Green Day stink up the place. I left the show early and went to hang out with Pansy Division at their merch table. I bought a T-shirt this time. Chris played with a shirt with a giant penis on it. I wanted that, but I think they were out of those, so I settled on their logo at the time. We talked about the scene and the differences between the Midwest and California. They were offering me drinks and I was happy to except. I smoked, we talked, and then Green Day finished. I gained a lot of respect for these guys. They went out of their way to include me. Didn't big time me like a lot of bands. I use this model in my band (shameless plug) the Minx Delilah. Come talk to us, hang out, we'll buy you a beer and make you feel like part of the band. That night in Cincinnati, all of my fears about the gay community were washed away. These were normal guys playing awesome music. I respected them immensely.

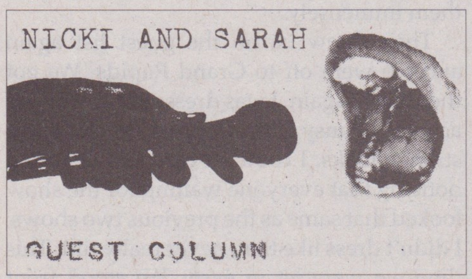
They threw us on the guest list again and we were off to Grand Rapids. We got there early again. I was dressed in my newly acquired Pansy Division shirt and got some strange looks. I couldn't care less. I started noticing that everyone waiting for the show looked that same as the previous two shows. I didn't dress like that, never really did. This time we were let in early. We stood front row center in front of John. He smiled at us when he came out. Mainly because we were screaming like we were at a Kiss concert or something. We were the only three screaming. By now we know 85% of their set. Fists in the air, chanting Rock'n'Roll Queer bar, this was the life. We had come a long way in the three days. We were three straight, scared kids who became gay right activists virtually overnight by meeting one band. I can't quite remember, but I think they ended their set with Bunnies. John at the time was drenched in sweat. This was their best performance of the three. Maybe he fed off of our energy. I am not sure, but we went crazy. As they were finishing their last chords, we had snuck pairs of our underwear in our pants and let them fly at John. I think he thought they were bottles and he ducked fast. Chris noticed what they were and started laughing. We all started

laughing. They blessed us with one more song. Chris wore a pair on his head and they were through.

Like the previous two nights, we met up at the merch table. They asked us to continue on, but sadly I had to work the next day. I was disappointed. These guys really opened my eyes to the gay community and who knows how I would have felt if I didn't spend the three days with them. As we said our goodbyes, John asked us if we were queer. I smiled and said no but I was the biggest queer fan in the world. We hopped in my car and headed back home.

For the next few months I would play their music to my punk friends. Most didn't like it because it was queer. Funny, now I am not friends with any of those people anymore. Too close-minded. To my surprise a few months later a received a package in the mail. It was from John. Included in the package was the penis shirt that I couldn't get at the second show and a video tape of the show after we left them on the road.

I still write to John every other year or so and see how it's going. I have caught a few shows here and there, but now they are mainly based in California. If somehow John or Chris grabs this issue or you know them, thank them again for me for opening my eyes to the gay community and how wonderful it is.



Conversations on Queer Health with Nicki and Sarah

As with constructs such as gender, sexuality, race—wellness is a fluid construct that has been forced solid in the grip of white colonialist capitalist heteropatriarchy. Medicine as we know it today is one way that we have been forced to unlearn ourselves, our histories, our communities. We are left without free access to knowledge about our bodies. We are taught that, "someone else will fix it," that there's nothing we can do to heal ourselves or our loved ones. We are alienated from the knowledge of the healthcare practices, plants, foods, minerals, etc. that have nourished and healed us for millennia. We are shamed and institutionalized when our bodies/minds/spirits become "dysfunctional," when they change, when they do not conform to the thousands of categories that are created to cage us and cut us off from one another. We are left without access to care unless we conform to those categories that pathologize, degrade, and commodify the very essence of our existences.

S: I am currently a student in nursing school and am struggling daily with the daunting task of using this system (as evil, dangerous, and destructive as it is) to improve the health of my community.

N: And I'm not immediately involved in the healthcare system except for the fact that I'm trans, and I have a pretty atypical (or I guess non-normatively narrative-based) experience of my body and my gender, and these experiences of engaging with the medical system feel super uncomfy and complicated. I know, and have known for a long time, that the system is really just not designed for me…

S: Yes, the medical system is not designed for anyone. It's designed for money making, and for controlling people's bodies, minds and spirits. The medical industrial system completely defines everything: from how we are born, to how we die, and everything in between. It's really fucking scary.

N: Ferreal! It's so crazy to think about! I guess I just think a lot about as queer and trans folks, our bodies are defined by or can exist in the ways they do based on medical care. Our identities are totally entrenched in the healthcare system whether we're talking about our abilities to change our bodies or communities of queer people who need access to information about sexual health, HIV/AIDS and other STD care, mental health care… It feels like we really need alternative ways of accessing this stuff.

I've been really lucky to have lived in the Bay Area for so long, and have had all of this amazing trans-related care based on informed consent models which have really given me this opportunity to have so much agency over my "Transition" (although I refer to it more as "Self-Actualization").

S: Yes! Our communities are completely dependent on medicine and so much of our lives are medicalized into oblivion. Is it doing good or doing damage? It's hard to tell sometimes. To me it feels really difficult to articulate/envision real alternatives that are safe, well-informed, but also driven by and responsive to the needs of communities and individuals. What would that even really look like?

I think one of the first things we need to do is to start exploring and documenting care-giving/receiving experiences that have genuinely worked for members of our communities. The pervasiveness of "the way things are now" is so oppressive and large; I often have a hard time articulating to myself what it would look like if things were different.

N: It's really hard to imagine. This might sound like a really far leap, but I'm just gonna go there. So in the past year or so, I've been having a really hard time deciding whether or not I want to buy a vagina. I did a lot of processing and kinda freaking out and then more processing. I've been thinking about what the world would like for me to have (for genitals), versus what I want. What would feel good physically and sexually versus what would feel easier anatomically when moving through the world?

I got to a place where I decided that I didn't really want a vagina, per se. And then I asked myself "if I could have any genitals in the universe that could do anything and look like anything, what would they look like and what would they do?" I came up with this whole concept that I won't go into right now, but I really think that this is the way we need to think about ways to get our needs met: "If I could have any kind of care in the universe, what would it look like?" It seems like this is the sort of thing you're doing via Rebellious Nursing, and it's super exciting, as someone who would really love to see this kind of stuff materialize.

S: Nicki, you're so brilliant. I completely agree with you that we need to let our brains/bodies/souls open to the creative possibilities for wellness/wholeness that are innately present within all of us. And we need to figure out ways to demand that people with power and knowledge use their tools to help us achieve these possibilities!

And yes, I believe in the radical potential of nursing. Nurses possess vast amounts of brilliance, power, and energy. Nurses are healers, community builders and advocates. But then again, we work within this monstrous system and have to abide by its laws and logic. I wanted to find ways to have conversations about how we can use our energy, our knowledge and our power to *overthrow domination medicine*.

So in September I and over 300 other nurses got together for the first Rebellious Nursing Conference (www.rebelnursing.org) in Philadelphia and started to have these conversations. It was really fucking amazing! There are so few forums for radical nurses to share, connect and collaborate. People were so energized and excited.

N: You are so inspiring! I'm so glad that stuff like this is actually happening in the world! I remember when you first started conceiving of this and you said, "Are there other people out there who're as frustrated as I am!?" Clearly there

are. Clearly, marginalized communities need these kinds of conversations to be happening from within the system. I find myself saying, "This sucks, I don't ever want to go to the doctor again" or "I can't even afford to go to the doctor in the first place." And our communities develop these really complicated ways of working around these roadblocks and make shit happen for ourselves (i.e. DIY hormones, surgery, information compiling and gathering via message boards, the internet, zines, etc).

These modes of getting what we need only become relevant because of how messy and/or inaccessible the larger system is. Because I understand my body and gender from a very non-essentialist perspective (I'm not thinking "I am a woman and so I need these things to work these ways") I approach healthcare in a really creative way. I'm asking these bigger questions ("if I could have any ___") and it feels really validating and also makes my relationship to healthcare super complicated.

S: These conversations need to be happening within the medical "community" and also everywhere else! There are so many things that we still need to figure out. There are so many iterations of queer, so many communities within the "queer community." There's no one answer. But we need to continue to enact our brilliance and power and energy to change these deeply dysfunctional, destructive and dangerous systems. We desperately need to continue to find creative ways to heal ourselves and others, because our lives and our communities matter. No more healing for capitalism so that the system can continue to exploit, control and define our bodies! We must find ways to heal ourselves for ourselves! What does that look like? I *really* want to know.

N: Tell me about it!

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Nicki Green is a Bay Area-based trans-disciplinary art maker. Her work focuses on skill-based craft processes, and is inspired by its ability to document history and create legacy for marginalized communities. She's exhibited work nationally in galleries, art festivals and in select publications. Cruise her online at NickiGreen.org.

Sarah Lipkin-Lamay is a rebellious nurse, a queer femme dyke, and a witch/poet/musician. She is extraordinarily proud and honored to be a founding member and organizer of the Rebellious Nursing Conference (rebelnursing.org). Originally from New Jersey, Sarah currently lives in New Haven, CT, where she is on her way to becoming a nurse practitioner.

Migrating Identities:
Surviving LA to the Bay

And I thought, how apt. Fear of going home. And of not being taken in. We're afraid of being abandoned by the mother, the culture, la Raza, for being unacceptable, faulty damaged. Most of us unconsciously believe that if we reveal the unacceptable aspect of the self, the mother/culture/race will totally reject us.

—Gloria Anzaldúa; *Borderlands/La Frontera*

I was on the bus when it hit 12 am on January 1st. I went to a show that ended up becoming a kickback with all bands present but no music playing. This day was bitter sweet, I was about to leave Los Angeles and the Bay Area would become my new home. I was used to a reality that consisted of a bunch of brown kids from the hood at punk shows. I remembered the house where the kickback took place as the house we all went to after the pigs had raided the show a couple of months back. I did not know many people at the show, and honestly, I never really had many friends in the punk scene in Los Angeles. My homies were limited to a few and most times I stayed home listening to the music, as opposed to actually watching it live. I was always lame enough to stay home and listen to the tapes of the bands that played blocks down my house. It was interesting, I took the bus to a friends' house to celebrate the New Year and say goodbye to a shitty ass year, but ended up spending the countdown on the bus to my friend's house.

I remember all my friends telling me how awesome the Bay Area would be and how welcoming the punk scene would be because after all, San Francisco is the "gayest city you could be in". I had prior knowledge of the kick ass music coming from the Bay, and I was basically ready to get myself associated with the punk scene. I figured, this is the queerest city I could be at, which means there must be way more queer punks at shows! Well, let's see, I waited about one month before I could actually get into a show (at the time, I was eighteen and I am now nineteen, which means this has not changed at all). I went to a show that was all ages, nevertheless full of older white folks. The people of color I saw at shows were my friends. We bunched up together and enjoyed the music, because it basically as awesome as I had heard. I tried finding queer community in the Bay Area punk scene and I failed. I found no queer punks of color, only white queers whom I could hardly relate to. At the same time, I came back to the same feeling of being in LA.

I hardly ever mentioned it, and for the most part you could say I was "in the closet" until I got to college. The space was hardly ever given to me, although I knew how open my family was, it was always the scariest thing to mention. That is just how it is with most Mexican families; it's just not something we talk about. Surprisingly, it only clicked until I came up to the Bay how unexpressive of my identity I was within the punk scene in LA. It is weird; I got into punk because it was necessary for my survival. How did I ever survive without being myself? I am not sure, and it is still freaking me out because it is a reality that the Bay continued to show me. I related to a small group of folks in the Bay that I already knew. You see, I had a choice, and the choice consisted of me either being a Chicano identified person, or queer. For some reason I never intersected the two and queer was never in the equation. There was automatic disorientation in the Bay Area and until this day I have only been to four shows within a year.

Gloria Anzaldúa mentions this idea of homophobia meaning "the fear of going home". For the most part, I had fear of being in both places, the Bay Area and LA, and I continue to live in the middle of the two, constantly battling with this idea that queers of color are not being talked about in both the Los Angeles and Bay Area punk scene. I guess my friends forgot to mention how San Francisco was the most welcoming for white gay men and that those men didn't give a fuck about queer youth of color. I think what is important in my situation is that I am technically still considered "youth" and although I am not sure if this feeling of isolation ends when I turn 21, I still continue to hate the fact I ever had to feel that way. I hate it because it is about time that black and brown queer youth stop feeling out of place. We need to start giving a fuck about each other because folks are dying. That is the reality we live in, one that involves violence that has been with us for generations (reference colonization, slavery etc.). We need to create a decolonial space and we need to check ourselves more often on the "safe spaces" we create.

Can I offer folks a solution? I am actually not sure about that. I have never really been engaged in a scene that has highlighted the struggles of queer punks of color. Although

I cannot offer the step-by-step on how to make queer punks of color feel accepted, I can say this much. We need to take some responsibility, as some of my LA homies would say, "for your own stank". Taking responsibility for your own stank means checking your privilege (especially white folks!) in spaces, not only in punk, but all the time. Create space for folks. This does not always mean setting things up yourself, but making sure that you're including the voices of folks who need it the most. On that note, make more intentional spaces folks! (Huge shout out to the Think and Die Thinking Collective) We need to make sure we have spaces that talk about our stories! Start making more all ages spaces because I will be damned if I can't see more young folks at shows. My last message goes to all the queers of color. By now, folks would think I'd "give up on punk." Fortunately I don't think that's a choice at all for me. Punk gave me so much more than it took and I want to make sure that no other queer kids of color feel the same way, from LA to the Bay.

Before my departure, my mom reminded me that if I take care of myself then I take care of a lot of other things. Queer folks of color are necessary in our scenes, and although the scene might not make it feel that way, I would like to think that this shit couldn't live without us. Preserve yourself (sounds kind of weird, but it's true); we need to stay alive and make sure that punks are held responsible for making punk a space that welcomes us. I think it is about time we stop talking about white queer punks and people started listening to our stories, because as long as I am going back and forth between my idea of going home, I won't be happy. Yeah, it is super unfortunate that we still have to remind folks about these systems of oppression, but I am hoping for the day when we won't have to. It's going to be a long ride home.

Thanks to *Maximum Rocknroll* for putting in some effort! In my time with *MRR* they haven't been hesitant to my ideas dealing with race and other things folks cringe about. Not to make *MRR* blush, but they have seriously given me some space and I hope they continue to do so. I could talk forever when given the platform.

EMMA CATERINE

GUEST COLUMN

69 Grindcore-Length Reasons Why We Need More Faggots in Grindcore

1. Playing blastbeats through those huge sub-woofers they have at gay clubs would be dope.
2. The songs are short, badass and hot like a trans guy's dick.
3. Music about hating everything for people who hate everything.
4. Music about hating yourself more than anything for people who hate themselves more than anything.
5. So much anal sex.
6. So much fisting.
7. The majority of straight people hate it.
8. Douchebags already yell faggot at the fans: might as well make it accurate.
9. Moshpit make-outs.
10. Great potential bandname #1: Estrogen Speedball.
11. Trans women are the real anal cunts.
12. Pig squeals are fun to do when you're being stuck like a pig.
13. They're also a great response to queerphobic street harassment.
14. Imagine things written in grindcore fonts, covered in glitter.
15. To try to be as cool as +HIRS+.
16. Scissoring to Napalm Death.
17. Frotting to Fuck the Facts.
18. Gas masks are fabulous.
19. Bullet belts are fabulous.
20. Fags need to reclaim studded leather.
21. Because fuck you.
22. Noise mirrors our dysphoria.
23. Assück is something we actually do.
24. Gutter glam needs to go back to the gutter.
25. Teach the cis boys how to sew their own fucking patches.
26. We need more queer People of Color in grindcore.
27. Especially the scenes in major cities that are majority People of Color.
28. Seriously, what the fuck is wrong with us?
29. Queer People of Color don't have that lovely combo of white privilege and white guilt that white queers do.
30. Few understand what it is like to be targeted by authority quite like trans women of color.
31. Yeah, genocide? Not carried out on straight white people all that often.
32. To beat the shit out of the queerphobic punks and metalheads.
33, Not being able to protect yourself from deportation, because the government hates your kind of love, is pretty grindcore.
34. So Jay Randall won't feel so alone (I'm assuming he's queer, or desperately hoping… call me maybe?)
35. Someone needs to do a grindcore Madonna cover album.
36. I've been told being on T can feel like the breakdown of a Pig Destroyer song.
37. But every day of being a trans woman feels like a whole Skarp album.
38. Drag queens are a lot like those guys who come to shows in a polo shirt and khaki shorts.
39. So many semen jokes.
40. We need more dildos at shows.
41. We need more crust punks at Pride.
42. We distort heteronormativity.
43. We distort gender binaries.
44. We distort sex binaries.
45. We distort Western concepts of gender and sexuality.
46. Self-harm.
47. Suicide.
48. Grindcore is like queer: grind being more metal than metal, queer being more gay than gay.
49. Because someone needs to end the whorephobic shit that pervades the scene and I don't trust straight men to do it.
50. Great potential bandname #2: Fisterhood.
51. No one does raw like faggots.
52. My first grindcore album was a lot like my first queer sex: scary, then euphoric, and then over way before I wanted it to be.
53. All ages events.
54. Silence=Death is pretty much the most grindcore slogan I know of.
55. Pink Sock would be an awesome grindcore song topic.
56. Lesbian dyke drama would be an awesome grindcore song topic.
57. Trannies have plenty of people to create satire around (Cathy-ter Brennan anyone?)
58. We hate cops.
59. We hate parents.
60. We hate religious authority.
61. We hate moral authority.
62. Weed.
63. Booze.
64. Drugs in general.
65. As much as I love it, looking out onto an audience of all black clothing does get a bit boring.
66. As much as I love it, being the one scum fuck bitch at the glittery high femme queer parties does get kinda lonely.
67. Loitering.
68. Trespassing.
69. Because nothing is more against the conventions and conformity of society than to buck Judeo-Christian state-instituted heteronormative cissexist ideas of gender and sexuality.

What a year… I admit 2013 didn't suck as the previous year, but I'm not bummed to see another shit year pass, even though I am a year older and still have a crap job. At least I can say I am employed. Nothing like looking on the bright side…

So I guess this is where I am suppose to reflect on the past year, but I'm not feeling too nostalgic. As a matter of fact, I am the least nostalgic person you will probably ever meet. I'll wait to get pumped about punk in the last year when I do my Year End Top Ten. As for the world, well, it's still fucked so I'm just gonna keep on doing what I have been: being punk, playing music, sticking it to the man and taking my happiness where I can find it. I have never been one to dwell on the past. You learn and you move on. You want to change your life? Do it when you want to, if you can. You make your own timeline—the concept of time is abstract (Mariam Hawking over here…). Fuck resolutions, live in the now. Tao of the Dicktator.

This issue not only marks a new year, but also the third official *MRR* Queer issue. I say official because there are often queers incidentally scattered within the pages of any given *MRR*. But here, we are celebrating a long legacy of queers within punk. This is not a new phenomenon nor is this issue or the previous queer issue a result of identity politics—queers have always been in punk, just like POC, just like women, just like every one in-between and, yes, dudes. If you look at places that actually had a "first wave" of punk in the '70s, the scene was a mixed one.

Chicago was one of the few US cities that had a first wave of punk, with venues and support coming strongly from the gay community. Shows were often at gay clubs with a mix of color, culture and sexuality attending. Hardcore changed the look of punk in many ways, but it's not as if queer punks never or no longer existed. They were and are always around. We are fucking punks for fuck's sake, we are always gonna be a big old mix of misfits…misfits because that's what punks ultimately are. We like it that way.

I am always mesmerized by punks who seem to forget this part of their own history, concentrating on the "facts" that help to support their own narrow idea of punk, Well, that's some norm shit—meaning, you aren't a punk if you ignore the history of your own chosen sub-culture. You don't have to be an enthusiast or complete-ist of what queer punks have produced, but do yourself and everyone else a favor—don't embarrass yourself by not knowing your own history.

Everyone is a specialist, looking up their shit on the internet. While knowing every single obscure Japanese noise-core band is great, the punk who, through sifting through mix tapes, checking out other people's music tastes, talking to punks from other places, seems to know more about different sounds within punk and how they emerged is more of interest to me. This is not nostalgia, just a Marshall McLuhan informed observation on how we receive and ingest information. As punks, we are our only reliable archivists, it is what we do, it is what we are good at. Every attempt from non-punks to "catalog" our scene has resulted in an embarrassing mess, so let's do it ourselves (Kill from the Heart website, for example)! Add this issue to the cannon. Adventure and curiosity is key to keeping punk alive. Listen to shit, just to experience it. Make a mix tape and trade it. Read about a band that you don't know about or never heard of. There are different ways and resources to get your punk on…exhaust them.

This is a shorty, but that's about all I have to say today. I have much reflecting to do on the coming year and how the hell I am going to survive it. I am hoping for the apocalypse, but it just won't come…

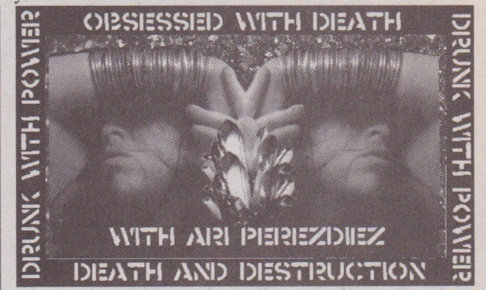
Last shit:

If you are like me and happen to love Italian hardcore, you should definitely check out the recently released Raw Power CD on F.O.A.D. Records that includes their 1983 debut *You Are the Victim* and their previous unreleased demo *God's Course* from 1982. Even if you aren't already a fan of Raw Power, this is just a killer punk album that exemplifies Italian hardcore at its best. The CD comes with a booklet inside with all the lyrics and some really great images.

Local band Provos is killing it. If you want some good stomping USHC, look for their first 7" on Mind Control Records.

The tracks from a new band from Asturias, Spain called Asesinato del Poder are gold. Stripped down hardcore Spanish punk. I hope to hear more from them!

Next month I will be acting as content coordinator again for just one month with Lydia. Any complaints can be sent straight up your asshole. Happy New Year, up yours. mariam@maximumrocknroll.com



It Gets Better When You're Dead: Queer Negativity and a Destruction of the Self.

This column has been a long time coming. I constantly am in conflict with my identities and the spaces in which they exist. Like most queer punks, I feel alienated by the spaces I inhabit. I hear most people, who do not have the privilege of having queer scenes in their town, talk of not feeling like they have a space for themselves. They feel like they float in between scenes not really belonging anywhere. My own experience as a queer punk, navigating both exclusively queer and punk scenes, has also been less than gratifying. In my search for community where I sought out liberation and positivity, I have only felt dissatisfaction and disappointment. It took me a while to realize that there wasn't something wrong with me, but with how the whole system of queer culture works. I want more than what we demand or are seeking to create. So many of us are complacent and even content with what we have. Why stop here? Because the transwoman who was just murdered isn't your token friend? Because now you can get married and have that amazing party you've always dreamed of? Because now we can totally do everything straight people can, like uphold 500 years of tyranny and go murder anyone that stands in the way of our western lifestyles? I don't want to go to another candlelight vigil, queer dance party, I don't wanna fucking have another self-congratulatory parade, I want this world to fucking burn.

Generally speaking, even though the word punk is itself a homophobic slur, this subculture is inherently straight and extremely liberal, even at its most radical apex's there is still a mold, a glass ceiling, a standard to what we find acceptably revolutionary. We play out our roles in various pet projects and radical commodities that take up space, time and resources from our already fragile and resource starved communities. At the end of the day

we congratulate ourselves, but behind all this "work" is just the same tired shit that entraps us in the ghetto of punk. It is truly an exercise in futility. How can we be truly revolutionary when we are mimicking the motions of capitalism as a way to dismantle it?

My personal experience navigating in queer culture has been marred with the same feeling of alienation and dissatisfaction. Capitalist homonormativity has infiltrated the queer consciousness. We now see our identities paraded around in housing ads from straight "allies," in queer porn sites where an attractive western ideal of ourselves is packed and sold back to us, in parties that just serve as an excuse to perpetuate intoxication culture and the sexual tokenization of our bodies. As punk before us, we ourselves are now a commodity. The idea of queer identity has become chic and something that is easily marketable. Queer is cool next to the FCKH8 ads, gay marriage celebrations and HRC. Now the white able-bodied, the skinny, the masculine queers can have their place at the homonormative table. People outside these identities are seen as either tokens or unmentionables. They are silenced and policed by their own communities, written out of histories, taken out of context and molded to fit a "safe queer" image. Like punk, a lot of our cultural history has lost it's meaning over time. This false history, is now taken as truth. We fill predisposed roles and strive towards the unattainable. The idea of fierceness as a weapon has been disarmed and the gun of the pink Nike tank is aimed at us.

What Difference Does it Make?

How do we reclaim this lost territory? Especially when we are simultaneously engaging in a battle for basic survival, especially those who face intersecting oppressions, who feel that weight in more ways than one. A queer existence in this world can be a form a psychic torture, preying on our lust and insecurities, entrapping us in a vicious circle of narcissism and shame. We are being devoured by a society that we diliberately choose to reject because it marginalizes us; but we are also simultaneously welcomed into, exalted, fetishized, tokenized. However, we can only move in designated spaces as a spectacle, a caricature of ourselves. When we deviate from those camp, flamboyant caricatures and seek autonomy and ultimately vengeance, we are silenced, imprisoned and sometimes killed.

More than not I have been feeling like queer is lost to me. It has lost so much of its meaning that it doesn't even apply to how I feel about my identity, which is based on a rejection and constant refusal of heterosexual patriarchal order. Queer now incorporates so many of those things I detest, I chose this identity as the ultimate rejection, the refusal of the self and being gay just couldn't articulate the void in the spectrum of sexuality that I inhabit. Like feminism and most identity politic it exists within a capitalist framework, something that I definitely want to fucking destroy. These ideologies become permeated with facets of the dominant culture which then play out in our communities and scenes in racist, sexist, transphobic ways. For achieving total liberation, we need to move beyond queer to truly smash the cisheteropatriarchy. When we give ourselves limits and define our sexuality within the confines of capitalism, we limit our true potential and plant ourselves firmly in this ideology. We then give it full reign to control, use and destroy us. At this rate our only hope of escape and survival exists through transcendence and negation.

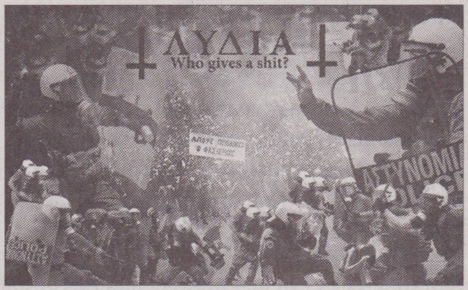
I Don't Want a Lover I Just Want to be Seen in the Back of Your Car.

I also feel like an extreme emphasis has been placed on queer sexuality to define inherent queerness. Our worth is based on the spectacle of a sexuality, like how "out" we are, which is usually a combination of our bodies' sexual worth, our gender presentation, and how well we hit all the social queues. In displaying our sexualities we are facing attacks with all fronts including each other. The ways in which we conceptualize love, affection and intimacy are based on greater dynamics of power and hierarchy. The practice of our sexuality is permeated with everything we seek to destroy; in creating sex positive practices we end up hurting each other. We are reduced to our sexual parts, our prowess and willingness to submit to tyrannical notions of reproductive needs. Our intimacy is demanded and thrown out into a public space to be dissected and torn apart. Our bodies become battlegrounds for western imperialism. At the end all that is left of us is empty shells. You can see where I feel a futilism in sexuality when it only seeks to destroy me from all points in the spectrum. I constantly get told I am not enough, too much, never is this narrative consistent and works like a systemic gaslighting.

Third Times the Charm.

In the end it saddens me that we have to keep making this issue, that it is necessary to keep othering ourselves for visibility, it's like bombing for peace. While I'm stoked that we get to come together and figure shit out and make connections through these pages, we need to take over space, demand visibility and seek vengeance against anyone who stands in our way.

This is also my last issue as coordinator, next month I will be here as a shitworker and resume my regular punk life locked up in my room. Hella thanx to everyone here. Hopefully your new Coord Ray Martinez can fill my shoes I heard he loves the internet probably more than I do. XOXO Ari



The New Punk Disorder

Well I guess another year is here. Holy shit how time flies! I've been sitting at this desk for two hours trying to get my thoughts in a row, trying to get into my groove, but no luck. We went to print at 5 am, the next day I worked until midnight, then the day after that I went to a birthday generator show that was shut down by the cops. The generator wasn't even running yet, they were doing an acoustic set!

Right now there's music blasting downstairs, I hear merriment and laughter, and as I look out the window the rolling fog that's coming in from the ocean only reminds me of the deadline approaching—and the page stares back at me blankly. Every fucking month I tell myself to get this done early and every month I fail royally. Time is one of the most precious things you have here, so procrastinating feels like a sin. I chain smoke and delete every other sentence. I'm trying to think of an interesting way of putting all this information across and my brain won't let me. I ended up rhyming for fuck's sake! So to hell with it, here's the juice:

Last year began with lots of champagne consumption. Cheap champagne, pink champagne, fake champagne, boxes of it, as I celebrated weddings, birthdays, reunions and anniversaries. Then of course there was the daily drinking, celebrating death, destruction and the Damocles' sword that hangs above my head from a thread. The spring days were spent indoors, in the company of great writers, scientists and

philosophers. Shelving books doesn't pay too well, but the Accidental Death and Dismemberment benefits sounded too good an offer to pass up. I went to the horse races on St. Patrick's Day, drunk in a swirling sea of dollar beer and flashy green outfits. I trekked the landfills of Oakland, sippin' vodka and trippin' beneath the AT-AT walkers—the dogs, as he calls them—talking faster than my brain could monitor, smiling a mechanical smile I couldn't control. The summer weeks were squandered chasing the sun and wishing the ocean wasn't so damn cold. I caught an Earthquakes match in sunny San Jose, then stumbled into a Portuguese fest and crashed their photo booth and buffet. I wasted time at my first baseball game trying to find *one* designated smoking area and almost got myself into a federal felony. I saw fireworks twice, dressed up as Waldo for Halloween even though I wanted to wear corpse paint and still never made it across the Golden Gate Bridge.

I'm saving my punk picks of the year for the Year End Top Ten issue, but outside of punk: I listened to a lot of Alice Coltrane, David Axelrod, Thelonious Monk, Lee Fields, Wendy Rene, Lydia Mendoza and Charles Bradley; also lots of black metal, retro electro futurism and John Carpenter movie soundtracks. I revisited *The Network, Hobo With A Shotgun* and *Danger: Diabolik,* discovered the masterful *Berberian Sound Studio* (UK, 2012), *Underground* (France, 1985) and *The Wounds* (Serbia, 1998). I've started reading eight different books, but have found time to finish none of them. I'm too weary to read before I go to bed and riding my bike to work means I no longer have those cherished fifteen minutes of bus reading time. Work piles up and more books and records are added to the list of things to check out in the free time I never find time to make.

Parallel to all this, postage prices went up while my alcohol tolerance went down and the only thing that seems static is my income. Every month is a challenge; we hustle and bustle to make it all work, so every issue that comes back from the printer's, and every month we manage to make rent and pay all the bills, is a small victory. There is always some small crisis to handle, and we've had our fair share this year. Whether it's accounting hiccups, temper tantrums or outsider vices, we roll with the punches, grit our teeth and troll through it. People come and go, friends move away, bands come through, and connections are made. Some bridges are burned, not all the buried are dead, a brain on constant overdrive and a hunger that's never fed—planning, scheming, proofing, fact-checking, weighing creation versus consequences in an attempt to defy the laws of time. Every moment feels like a piece of the 3D puzzle you have to assemble each month, every part connected to another, a structure based on the strength of every individual part to bond with its neighbour. But, like a game of Snakes and Ladders, you go up, then come down. It's not about winning, it's about trying. "Buy the ticket, take the ride." HST

Yet something seems to be missing from the bigger picture, and like some kind of cosmic trick of the mind, I can't seem to spot it in amongst the oi polloi. There must be something more essential than all the bullshit people preoccupy themselves with; some fundamental element, some primal instinct that'll stir within them and snap 'em out of their daze! There must be some working cells left for them to realize our time is up… Oh fuck the absurdness of life, it gives me a migraine!

"The world is like a ride in an amusement park. And when you choose to go on it you think it's real because that's how powerful our minds are. And the ride goes up and down and round and round. It has thrills and chills and it's very brightly coloured and it's very loud and it's fun, for a while. Some people have been on the ride for a long time and they begin to question: 'Is this real, or is this just a ride?' And other people have remembered, and they come back to us, they say, 'Hey, don't worry, don't be afraid, ever, because this is just a ride.' And we kill those people." Bill Hicks

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For over thirty years punk has inspired, aggravated and motivated people around the world to think for themselves and take control of their own lives. This magazine has been there throughout all of it and, alongside several other long-running punk institutions, has proven that punks do have the power, so long as they have the will. Not everything we do here is going to be to everyone's liking, that would be impossible; but we aim to include, as much as we aim to improve. It's no easy task, but one of our goals for this new year is to optimize and update some of our operations. Join us!

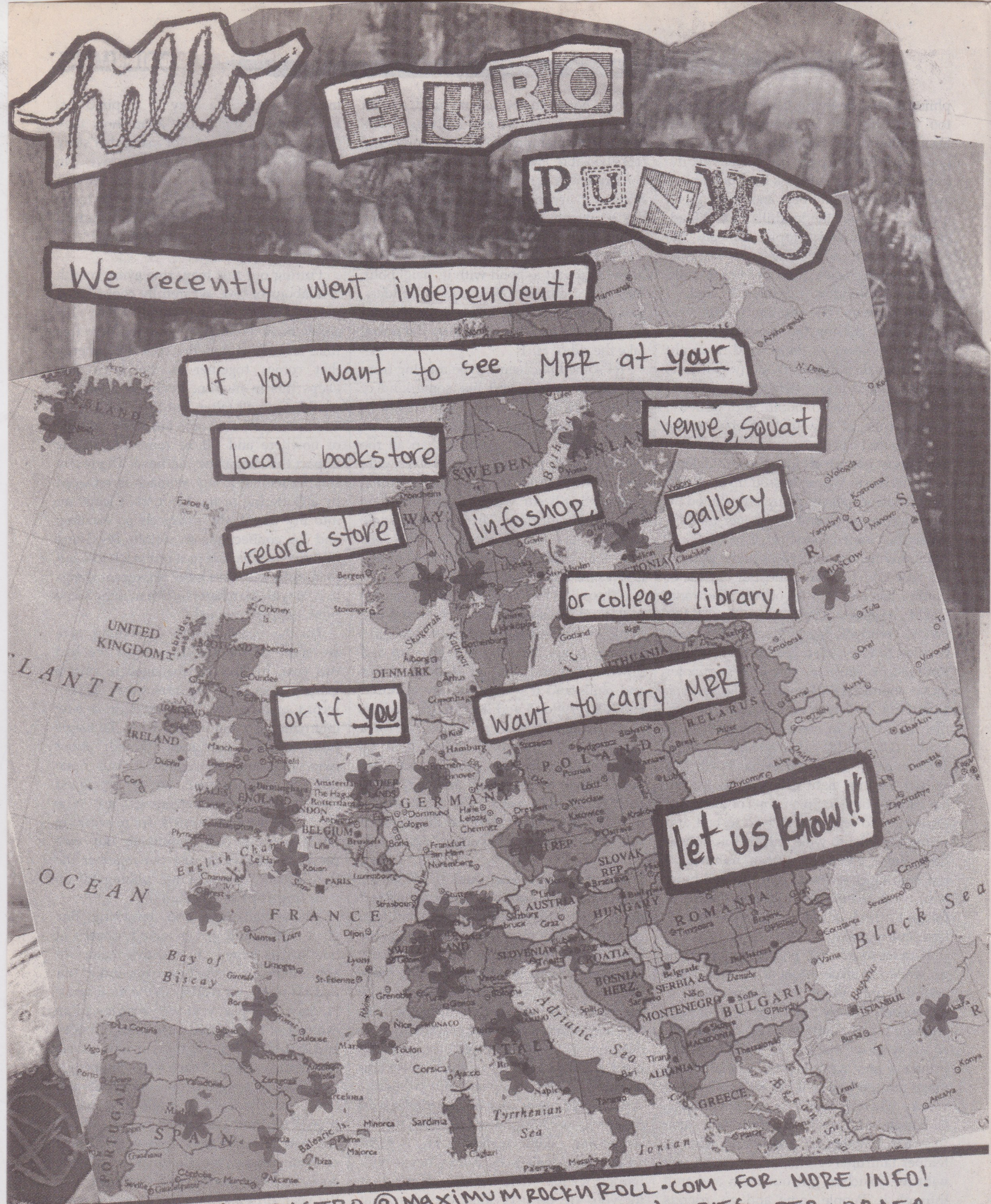
Hearing people complain about *MRR* really only makes everyone here work harder; we love what we do and we do it for you. We do it because we know that somewhere, someone is going to appreciate it. We do it because we hope that it will inspire people the way it inspired us. Everyone has their story about how they first got into punk, and for many that story includes *MRR.* With your help we can ensure this continues to happen. We can keep the fire burning wild enough to be contagious, bright enough to be beautiful and strong enough to be threatening.

Join us!

Putting out this magazine every month is a labour of love, a carefully coordinated plan, a race against time. Over 150 shitworkers voluntarily put in their free time and effort and the collective energy that comes together is the force that keeps this in motion. Every so often my confidence will falter, but then we'll get a letter or tape from some kid in the middle of nowhere and I'll be reminded of the impact this magazine can have. The heavy sinking feeling in my stomach is replaced by a fluttering of the heart, as it leaps up into my throat, the prospects so exciting, and the connections so visible. Receiving negative feedback is part of the job too, but thankfully there are more important things to deal with than haters—like making some punk happen! Join us!

For the record, despite everything, here are some of the small victories we had this year. In 2013 we managed to start a giant project of re-organizing our 45,000-record archive, we've worked on a new international compilation with 32 bands from fourteen countries (though about twice that amount replied to our open call for submissions). We've organized shows and movie screenings, got new shirts and stickers printed; we're working on revamping and optimizing our web presence and we've just put together the third Queer Issue, its ink rubbing off on your fingertips as you read this.

We've had new and returning Bay Area shitworkers get involved, dozens of new artists joined our creative team, our subscribers are in the hundreds and, if our math is right, our readers in the thousands! Hooray! This past year we've reviewed an estimate of 1,100 records, 250 zines, 30 books and 25 movies. Roughly twenty new people contribute content to each issue, ten people proof and edit, eight people do layouts and two of us check every single page before it goes to print. We've had two coords go and two new ones arrive and, with the help of the awesome crew that makes up *MRR,* we'll be skyrocketing this magazine into the year 2014 and into the hands of more punk readers! Join us! Get in touch at: shitwork@maximumrocknroll.com



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UP NEXT: LIEBERT STANDARD 7"

Eja©uloid

Eja©uloid are featured in Ed Luce's comic book Wuvable Oaf and have released two limited seven-inch records, Fearce and Sleep Apnea, as well as a flexi-single, Oafanizer. They consist of Eiffel (vox), Olaph (guitar and keyboards), Izeed (drums), Udaho (bass) and Attila (roadie). They live in San Francisco. Interview by Martin Sorrondeguy.

MRR: A friend came to me and said there was this new band that was way better and fiercer than any project I've ever done. I didn't believe him, but I found one of your records and I have to say that it's… different? I'm not sure that you fit the *MRR* demographic, but people seem to like you.
Eiffel: We like many styles of music, with one exception: the boring kind. We've been labeled "disco grindcore" but we don't want to be pigeonholed. We'd like to be the first aggressively gay hardcore band.

MRR: The first? Are you sure? That's a bold statement. I think there have been a few before you.
Eiffel: No, seriously, like, a *real* one. A good one. One that doesn't suck.

MRR: Uh, honestly, I think you're missing some history here. There have been others…
Eiffel: They don't count. What's your next question?

MRR: What? Fine. Let's get on with this. What's the story behind your band's name?
Eiffel: There is a sexual enhancement supplement you can buy that is supposed to increase your semen production. We borrowed their name and we are inspired by their slogan: "Got Volume?" Plus, I was in another band with this asshole ex of mine—and long story short—we broke up. He went on to form this shitty, crap band called Sphincterine and well, let's not talk about them. I formed Eja©uloid to make great music and to further my sexual conquests.

MRR: Who is the main lyricist of the band and what kinds of things are you writing about?
Eiffel: It's mainly my band and I write all of the lyrics. In short: men, ass, food, men, hating that asshole over there, cock, men, being a short guy, Morrissey, cupcakes, big hairy men who do what I tell them to do and ass.

MRR: Are you a political band?
Eiffel: Yes, of course, you know? Like, everything is political. Like that band from Russia.
Izeed: Free Pussy! [silence]
Udaho: Riot!
Eiffel: Idiots!

MRR: I hear a lot of stories about you and your bandmates. People tell me that they worship you in a cult-like way. Is that true? And have you ever crossed that line, you know? Physically?
Eiffel: No, of course not. We are a normal band made up of very serious musicians. We're quite professional. We're dedicated to showing what we have to offer artistically. However, I am aware of my bandmates' infatuation with me. I maintain a strict control over the band's activities. The end result is that we channel the pent-up, unrealized fuck vibe into hateful bursts of pseudo-hypermasculine energy.

MRR: Would you say you're part of the "queercore" scene?
Eiffel: We're not part of any scene really, because there's no one on our level. Other bands are just weak, cookie-cutter groups made up of zombies, recycling the tropes of their genres for the bored and tasteless that neither want nor need more. But we try to stay modest and keep it real.

MRR: Keep it "real"? Really? OK. There have been rumors that your band has enjoyed several corporate endorsements, namely Converse. Is that true? If so, how can you do this and be an underground band at the same time?
Eiffel: People have asked us that many times, and I always say the same thing. We are a brand with integrity. We welcome feedback and we want to create a dialog with our fans.

MRR: Did you say "band" or "brand?"
Eiffel: Band, of course.

MRR: I heard "brand." Whatever. OK. So you are a DIY band?
Eiffel: Sure. If you want to converse with us about a topic, don't hold back.

MRR: Did you just say "Converse?"
Eiffel: I'm just saying we have to weigh the cons versus the pros.

MRR: You did it again. You just said "Converse."
Eiffel: I don't understand. We're just having a conversation.

MRR: Dude, you're insufferable! You did it again.
Eiffe;: Chill out. Have you tried new Pumpkin Spice Diet Coke? It's pretty good.

MRR: Ugh! Let's get this interview over with. What could someone expect the first time they see an Eja©uloid show?
Eiffel: It will be loud. The songs are short and precise. Women rule the pit and there is a lot of underwear flying in our general direction. You might leave pregnant and give birth to an ass baby. We recommend abortion.

MRR: You have quite a presence in social media. Do you think this is based on your actual talent or your physical appearance? How much of your popularity is based on the way you look?
Eiffel: Well, since we've finally snagged an elusive interview in the filthy newsprint pages of *MRR*, I'd say it clearly isn't our music. We must be pretty hot. Next goal: to be featured on the covers of both *Butch* and *Nelly* magazines at the same time.

MRR: Oooh, kitty's got claws. What about your bear following? Is Eja©uloid a "bear" band?
Eiffel: Like I said before, we don't like to label ourselves because people are going to do that for us anyway. Besides, what we're really after is the coveted heterosexual white dude—suburban Daddy, REI-buying, mountain climbing, pussy-munching, baby-making demographic and to give them their first exposure to hardcore gay sex… and hopefully not their last.

MRR: I read a GROWLr poll and people were speculating about you, Eiffel. If it's not too personal, people would like to know—top or bottom?
Eiffel: Why don't you ask Morrissey if he smokes poles, asshole?

MRR: Whoa, sorry dude. Just trying to have fun here.
Eiffel: I get it. I'm a short dude in a world of big dudes and everyone sees me as some cute plaything. I'm not your fucking doll. I'm not your pass-around party pussy, except for those times when I *want* to be pass-around party pussy! This is *my* band and condragu-fucking-lations for noticing. Also, if he's reading this, apologies to Morrissey, we love you. We welcome your response to our numerous messages. Should you ever need some tour support, we're available and ready to collaborate.

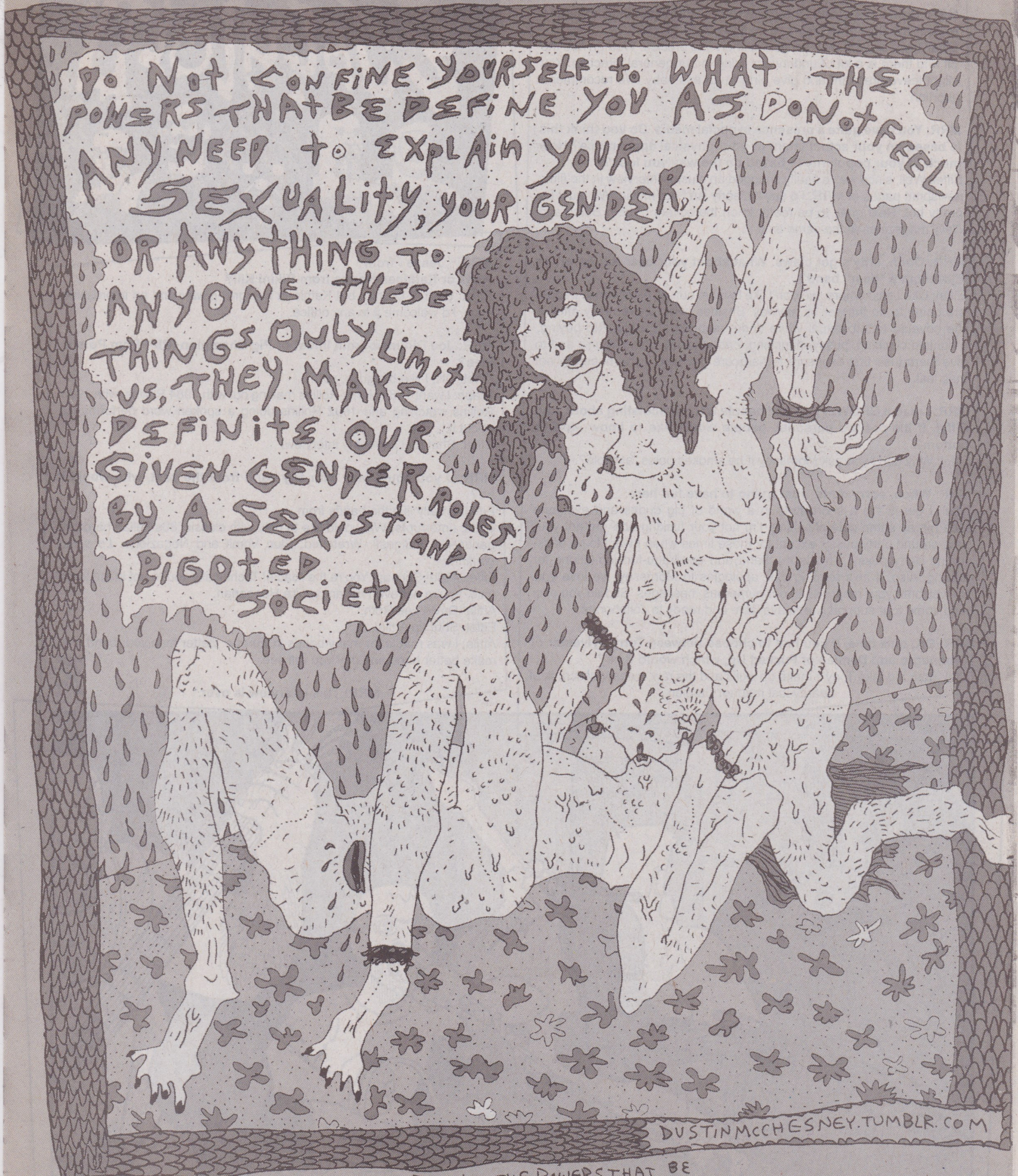
MRR: OK, quiz time. If you had to choose between Tony Sylvester of Turbonegro and Damien of Fucked Up, which would it be?
Eiffel: Both. I'd take Tony's make up skills and the raw, sweaty asscrack of beardy lust magnet Damien.

MRR: Jesse from Hoax or Kathleen Hanna from Bikini Kill?
Eiffel: Both of course, but Kathleen has grrrl power and an impressive cock. I'd welcome it in any orifice.

MRR: Joe Dinunzio from Infest or Pig Champion (RIP) from Poison Idea?
Eiffel: OK, I like big guys, so…
Olaph: I want 1981 Henry Rollins making out with 1984 Rollins, with 1988 Rollins watching and 1992 Rollins doing a spoken word performance about it.
Eiffel: Shut up Olaph! My interview!

MRR: If you could play with any band from the past, who would it be?
Eiffel: I really like the bands from…
Attila: (interrupts) We would like to play with classic '80s Italian hardcore bands like Indigesti, Wretched, Blue Vomit and Negazione. *Lo spiritu continua!*
Eiffel: Attila! Shut up! You're the roadie! Technically you're not in the band! Also, you're not even Italian, you're Hungarian.
Attila: David Lee Roth.
Eiffel: Shut up Attila!
Attila: I was roadie for many bands in Europe. Better than your band. I will make better band one day you will see.

MRR: This interview is over.

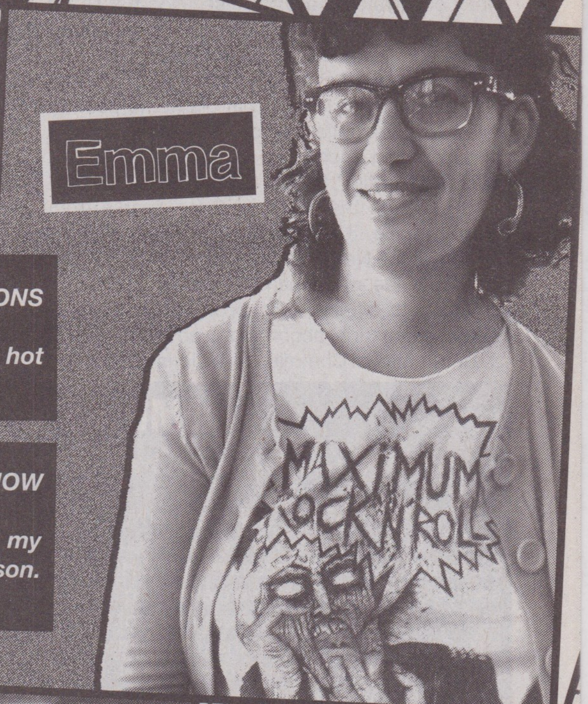


FIGHT THE POWERS THAT BE

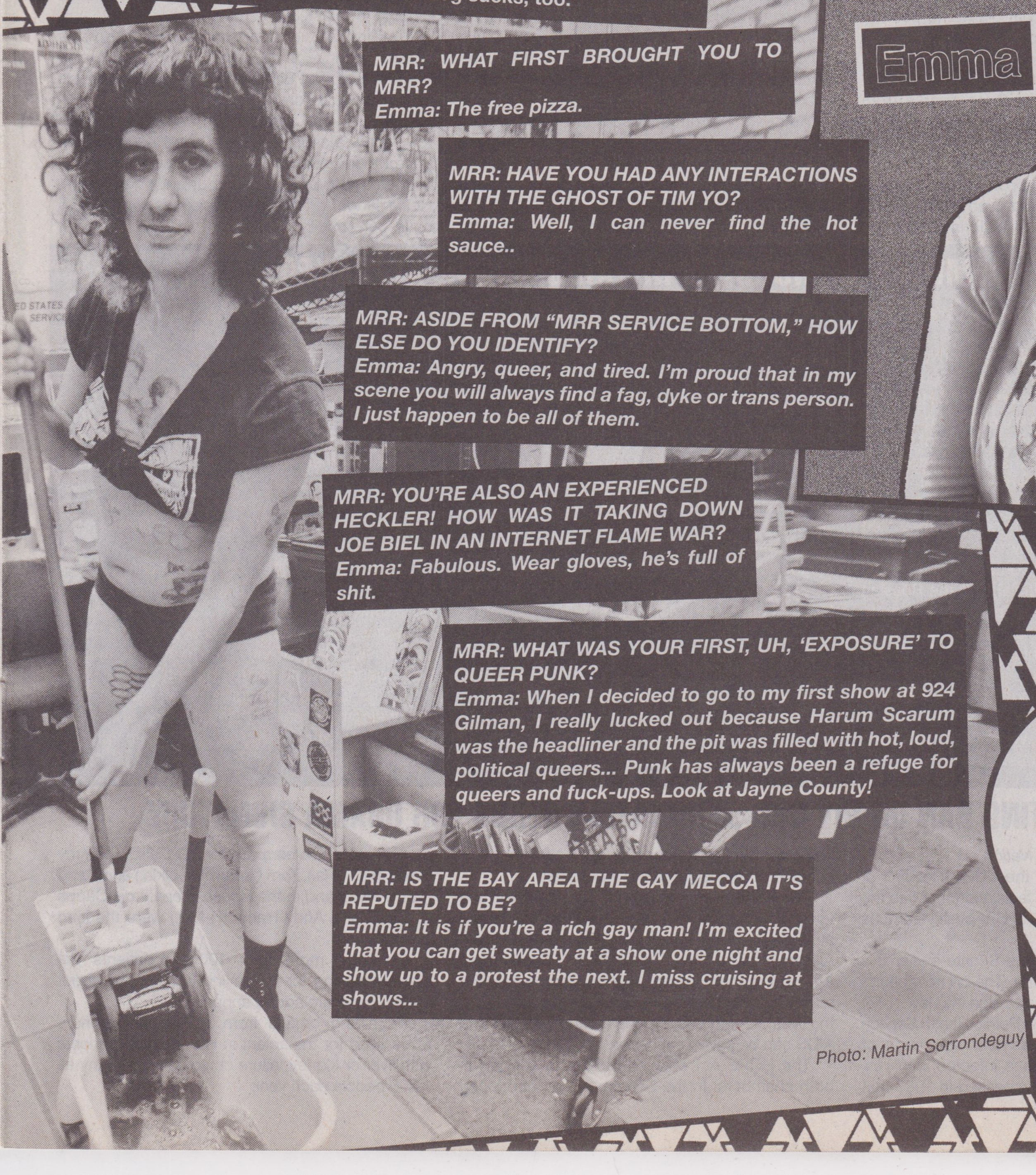
MAXIMUMROCKNROLL

SHITWORKER OF THE MONTH

"Emma is the best." It's a phrase you hear a lot around here at MRR HQ & that's 'cuz it's the truth! You can often find her packing orders on New Issue Day, chatting up the new people, schlepping around the city with Francesca on her delivery route, and picking up a mop every once in awhile (OK, a lot!) Emma's not afraid of the dirty work. In fact, she kinda likes it.



MRR: RUMOR HAS IT THAT DISTRO COORDINATOR IS SOME SORT OF PETTY TYRANT. CAN YOU CONFIRM?
Emma: Yeah, and her little dog sucks, too.



MRR: WHAT FIRST BROUGHT YOU TO MRR?
Emma: The free pizza.

MRR: HAVE YOU HAD ANY INTERACTIONS WITH THE GHOST OF TIM YO?
Emma: Well, I can never find the hot sauce..

MRR: ASIDE FROM "MRR SERVICE BOTTOM," HOW ELSE DO YOU IDENTIFY?
Emma: Angry, queer, and tired. I'm proud that in my scene you will always find a fag, dyke or trans person. I just happen to be all of them.

MRR: YOU'RE ALSO AN EXPERIENCED HECKLER! HOW WAS IT TAKING DOWN JOE BIEL IN AN INTERNET FLAME WAR?
Emma: Fabulous. Wear gloves, he's full of shit.

MRR: WHAT WAS YOUR FIRST, UH, 'EXPOSURE' TO QUEER PUNK?
Emma: When I decided to go to my first show at 924 Gilman, I really lucked out because Harum Scarum was the headliner and the pit was filled with hot, loud, political queers... Punk has always been a refuge for queers and fuck-ups. Look at Jayne County!

MRR: IS THE BAY AREA THE GAY MECCA IT'S REPUTED TO BE?
Emma: It is if you're a rich gay man! I'm excited that you can get sweaty at a show one night and show up to a protest the next. I miss cruising at shows...

Photo: Martin Sorrondeguy

NEWS

Maximum Rocknroll News compiled by Donny

EU COURT: HOMOSEXUALITY CAN BE GROUNDS FOR ASYLUM

by Juergen Baetz, from AP

Refugees facing imprisonment in their home country because they are gay may have grounds to be granted asylum in the European Union, the 28-nation bloc's top court ruled November 7.

Laws allowing the imprisonment of homosexuals "may constitute an act of persecution per se," if they are routinely enforced, the Luxembourg-based European Court of Justice said.

A homosexual cannot be expected to conceal his [sic] sexual orientation in his home country to avoid persecution, since that would amount to renouncing a "characteristic fundamental to a person's identity," the EU court added.

It ruled on the cases of three people from Sierra Leone, Uganda and Senegal seeking asylum in the Netherlands.

Worldwide, more than 70 countries have laws enforced to criminalize people on the basis of sexual orientation, according to advocacy group the International Commission of Jurists. The laws typically prohibit either certain types of sexual activity, or contain a blanket ban on intimacy and sexual same-sex activity.

International treaties say people must prove they have a "well-founded fear" of persecution for reasons of race, religion, ethnicity, political opinion or membership in a social group targeted by the authorities if they are to obtain asylum. The court ruled that laws singling out homosexuals make them such a social group.

In some nations, however, the laws are rarely enforced. The court said it will be up to Europe's national authorities to determine whether the situation in an applicant's home country amounts to persecution.

Amnesty International said the court should have gone further and recognized the mere existence of anti-gay laws in a country as persecution, "even when they have not recently been applied in practice."

Amnesty said homosexuality is "increasingly criminalized across Africa," with 36 nations there having laws against same-sex conduct. Additionally, many predominantly Muslim nations such as Iran, Kuwait or Afghanistan outlaw homosexuality.

Some EU member states, including the Netherlands, already accept sexual orientation as a reason for granting asylum under certain circumstances, but the European Court of Justice's ruling clarifies that policy and makes it binding for all 28 EU nations.

It still remains unclear how national authorities should check a person's claim of being homosexual. The EU court isn't expected to rule on that issue before next year.

While Dutch authorities initially rejected the three plaintiffs' asylum applications, the government said on Nov. 7 that the court ruling "appears to be in line with current policy in the Netherlands" granting homosexuals asylum on a case-per-case basis.

MEMBERS OF RUSSIAN HIV/AIDS GROUP ATTACKED

by Michael K. Lavers, from the Washington Blade

A Russian LGBT rights advocate on November 3 said two masked men with air guns and baseball bats attacked members of an HIV/AIDS service organization who were attending a social gathering at the St. Petersburg office of LaSky, a Russian HIV/AIDS group that serves men who have sex with men. The advocate noted two people were injured during the attack.

Smirnova said police arrived, but they "left right away" because "they did not see any evidence of the crime." Fontanka, a Russian news website, cited an official with the Russian Interior Ministry who confirmed the incident. "Pogroms are becoming a reality," Smirnova said. "Now, it is not migrants, but the St. Petersburg office of LaSky."

The attack took place against the backdrop of ongoing outrage over Russia's LGBT rights record ahead of the 2014 Winter Olympics that will take place in Sochi, Russia, in February.

In June, President Vladimir Putin signed a broadly worded law that bans gay propaganda to minors. A second statute that bans foreign same-sex couples and any couple from a country in which gays and lesbians can legally marry from adopting Russian children took effect in July.

A 2012 law requires LGBT groups and other non-governmental organizations that receive funding from outside Russia to register as a "foreign agent."

Activists maintain the deaths of two men in Volgograd and on the Kamchatka Peninsula in Russia's Far East earlier this year underscore the fact that anti-LGBT violence remains a pervasive problem in the country.

On November 2, police in St. Petersburg arrested 40 LGBT advocates and a group of nationalists who challenged them during a gay rights rally. In May, authorities arrested 30 gay rights activists who tried to stage a pride celebration outside Moscow City Hall.

In July, officials in Murmansk arrested Kris van der Veen and three other Dutch LGBT rights advocates for violating the country's gay propaganda law while they were filming a documentary on Russian gay life. Authorities fined the activists and banned them from entering Russia for three years.

The two men who attacked Dutch diplomat Onno Elderenbosch inside his Moscow apartment in October drew a heart with an arrow through it and the LGBT acronym in lipstick on a mirror in his home.

During an October 28 press conference in Sochi Putin said that gays and lesbians will not suffer discrimination during the Winter Olympics, even though Russian authorities have previously indicated they plan to enforce the gay propaganda law during the games.

"It is hard to imagine how people can be welcomed equally regardless of sexual orientation when such a law is in place," Smirnova told reporters.

BILL-LIFTING BAN ON HIV ORGAN DONATION HEADS FOR OBAMA SIGNATURE

Staff reports, from LGBTQ Nation

On November 12, the US House of Representatives approved legislation that lifts the federal ban on the donation of HIV-positive organs to HIV-positive recipients.

The HOPE Act passed the Senate earlier this year and faced no opposition. The bill now heads to President Barack Obama to sign into law.

The measure amends the Public Health Service Act to establish safeguards and standards of quality for research of organs infected with HIV, and effectively repeals a law passed in 1988 that has prevented those donations, a policy that was enacted at the height of the AIDS scare.

"The bipartisan passage of the HOPE Act will fundamentally improve the quality of healthcare available for people living with HIV and AIDS," said Allison Herwitt, Vice President for Government Affairs for the Human Rights Campaign. "By removing these antiquated barriers to transplants, the lives of hundreds of people living with HIV and AIDS can be saved each year."

The HOPE Act enjoyed bipartisan support in both chambers: In the Senate, it was introduced by Senators Barbara Boxer (D-Calif.), Tammy Baldwin (D-Wis.), Tom Coburn (R-Okla.) and Rand Paul (R-Ky.); and in the House, Reps. Lois Capps (D-Calif.) and Andy Harris (R-Md.) were the lead cosponsors.

Currently, more than 100,000 patients are actively waiting for life-saving organs and about 50,000 more are added annually.

Permitting organs from HIV-positive donors to be used for transplant in HIV-infected patients with liver or kidney failure could save as many as 1,000 people each year.

CRUSIN' AT THE SHOW: A STUDY OF GAY PUNK MEN IN MELBOURNE

by John Mason

Several years ago I read an interview with DKO from the now defunct U.K. band Jessie James, who commented that, regardless whether he was the only gay person in a punk club, or the only punk in a gay club, he always felt on the outer.

As an openly gay, punk-loving guy myself, this comment really struck a chord with me. So, during my undergrad, when the opportunity arose to conduct a sociological research project, I decided to explore my own experiences and see if the other gay men I'd come across in the punk scene had had similar experiences.

During the course of this research I was surprised to see how many of the experiences that were shared mirrored my own. With experiences such as being introduced to bands like the Sex Pistols and the Dead Kennedy's in our early teens, and beginning the coming-out process by telling close friends that we were bisexual seemingly being a pattern for the men involved.

The initial claim of bisexuality was particularly interesting, as it was tied to the idea that the people around them would be more comfortable accepting, in the words of "Michael" that, "It seemed like a more acceptable halfway step, that I felt my classmates might be more comfortable accepting, even though I knew I was gay, not bi".

The engagement in the punk scene was important too; while everyone involved in the scene started talked about the major punk bands, such as the Pistols and DK being their introduction, it was really like opening a door to a whole world that we all felt at home in: going to see local punk bands in clubs and pubs and creating zines, allowing them to tap into a network where they felt accepted as themselves.

As an alternative to this, going to gay clubs etc. was generally talked about pretty negatively, with "Paul" saying, "I felt alone because I wasn't into all the stereotypical gay stuff....But there was nothing, nothing there; nothing I could relate to anyway. I never really felt like I was connected in any way to that scene at all, which kinda makes you isolated."

The issue of political apathy was also brought up as a reason to avoid the gay club scene. In the words of "David," "It tends to be rather superficial conversations or just general hook-up kind of thing, and very apolitical as well."

What became clear during this study was that these men, despite declaring themselves gay punks, tended to move within many different subcultures and drew what they needed from these in order to build a strong sense of social identity. "David" says "It's funny because my punk friends call me a hippy, my hippy friends call me a punk and my Goth friends call me a raver, so I kind of float around a bit".

Undertaking this study was a really eye-opening experience for me, as despite moving within all these different scenes, everyone involved in this study still held on to the term "punk" as it's what still motivates and inspires them every day.

Haircuts may be more conservative than they used to me, and that zine we tried to write a bunch of years ago is still in the bottom drawer. But all of the men I spoke to talked about how the ethos of punk is what inspires them everyday to be the best they can be. It's also what sustains them and helps them fight against all the crap we have to put up with in life.

ZAMBIA FIRST LADY STUNS AFRICA BY CALLING FOR AN END TO HOMOPHOBIA

by Jean Ann Esselink, from the New Civil Rights Movement

Homosexuality is a crime in Zambia. In fact, right now, two men are facing fourteen years in prison for "having carnal knowledge against the order of nature," and another is on trial for discussing gay people and HIV on TV. The country's tabloids have recently taken to outing suspected gay men, who then face harassment in their neighborhoods. In Zambia, even speaking of being gay can be dangerous.

A few months ago, Edgar Lungu, Zambian's Home Affairs Minister made this memorable pronouncement: "Those advocating gay rights should go to Hell. That is not an issue we will tolerate. There will be no such discussion on gay rights. That issue is foreign to this country." In Zambia, like in Russia, the level of homophobia has been moving in the wrong direction. At least until now.

In early November, an extraordinary thing happened—an event so unexpected LGBT activists all over Africa are calling it "a miracle." At a reception hosted by UNAIDS in Lasaka, Zambia's capitol, First Lady Christine Kaseba-Sata called for an end to discrimination against sexual minorities.

"Silence around issues of men who have sex with men should be stopped," said Dr. Kaseba-Sata. "And no one should be discriminated against on the basis of their sexual orientation." Throughout Africa, people called the first lady's remarks "astonishing," "remarkable" and a "game changer." But the first lady didn't stop at announcing her own support. She told the audience that in matters of public health issues (like HIV), the gay community has the support of her husband, President Michael Sata.

Dr. Kaseba-Sata's pronouncement may carry more weight than the average political wife, as she is a medical doctor, specializing in obstetrics and gynecology. Before she became first lady in 2011, Dr. Kaseba-Sata practiced at the University Teaching Hospital in Lusaka for more than 25 years.

Richard Lee, an activist with the Open Society Initiative for Southern Africa, said of the first lady's surprise announcement: "It is hard to overestimate the importance of what the first lady said, in a country where the vast majority of people are opposed to gay rights."

Dr. Kaseba-Sata will have many opportunities to spread her anti-discrimination message, since she serves as a Goodwill Ambassador Against Gender-Based Violence and as chairperson of the Forum of African First Ladies Against Cervical and Breast Cancer.

One interesting note: Dr. Kaseba-Sata statement came a few days after another respected physician, Dr. Manase Phiri, championed gay rights at Zambia's Evelyn Hone College. Could medical doctors be the way to change minds in Africa?

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FIVE QUESTIONS ASKED TO FOUR NEW BANDS WE THINK YOU SHOULD KNOW ABOUT!

1) DATE AND LOCATION FORMED

2) REASON FOR FORMING

3) LYRICAL CONTENT?

4) DESCRIPTION OF SOUND

5) FUTURE OF THIS BAND?

NEW BLOOD

BY KAT SMITH

BLOTTER

1) October 2012, cornball capital of the world.
2) Self expression and mystic aggression.
3) The sights of a cataract ridden third eye, distort fitness, american race relations in post inside job America. Mostly the same shit as every other punk band (white people).
4) Trying to sync up the wretched discography to the movie stripes while your next door neighbor listens to the newest Burger Records comp and your band mate sends you a series of cryptic tweets you later realize are Drake's posts on twitter.
5) Under Armour 77 EP on False Form and Katorga Works, followed by some fest appearances and a tour or two along the path to Krishna consciousness. then the Muscle Milk 82 EP. laurapallmall(at)gmail.com

photo by Leslie Ann

we are a FAILED MUTATION

1) First practice was in early June 2013 in Milwaukee, WI.
2) Nikki wanted to start a hardcore band, but I think was too shy to ask around for members and one night seeing a Milwaukee band called "Uh Oh," Katherine handed off her bass just to do vocals on one song and I said to Nikki, "you should ask her to be in a band." I don't think Nikki ever did, so I asked Katherine if she'd be interested in singing in a HC band with Nikki and my self, later recruiting Eric Apnea on drums, better known for his work in the bands Catholic Boys and Holy Shit!
3) "Can't Relate" is about not conforming to a so called housewife life style, "Barriers" is about walls some punk scenes tend to put up due to being straightedge, "Swim Up for Air" is about cramming work, school and going to endless amounts of shows into your every day schedule. Katherine writes most of the lyrics and they are mostly about the annoyances in her life, Eric M. wrote words for "Barriers."
4) Relics of punk bands from the time of 1975 to 1984.
5) We have no concrete plans, just play as often as we can, maybe release a record. Contact Eric at xfeelmyhatex(at)hotmail.com

1) Vancouver, Bc. No idea, around the beginning of 2013 maybe. Vancouver was cold and dark as usual.
2) To save rock'n'roll! We are punks, we have to play punk. Pura Mania is a punk band for punks.
3) Mostly about living in this dead city, how expensive it is, about friends, about missing shit, love, hate, about how punks suck but at the same time how punk is the best thing that ever happened to this horrible world.
4) Some of us like rock'n'roll, some of us like punk. Naming bands would be lame and pretentious. But we definitely like Eskorbuto, the only good band in the world. We know we don't sound remotely like them. No one can.
5) There is no such thing as a future MRR! But by the time this is out we might have an eight song tape out. We are talking about releasing a two song 7" soon? Who knows! Contact email: zbatalden(at)gmail.com We love trading tapes too, send your stuff to: Rafael Manrique, 1184 East 13th Avenue, Vancouver, BC V5T 2M1, Canada

1) Era of Fear was formed at the beginning of 2012 in Xanthi city, Greece, by members of Outlaw Gen and the singer of Sound Pollution. Six months later the band obtained its final form and style with the addition of a member importing keyboards to the company.
2) Need for expression and creativity. In a period of a layoff in the local scene, this need grew and we decided to experiment and give birth to a new project, this time influenced by the dark side of our selves, plus post punk, darkwave, and anarchopunk sounds.
3) Social, political, personal apprehension and self examination. War, violence, crackdown, insecurity, anxiety and the miserable everyday life are the protagonists of the lyrics.
4) Post punk with darker inlays, achieved by the keyboards and the deep heavy sound of the other instruments. With vocals playing an important role to the whole, the result reminds something of the forgotten era of the '80s. Nothing's absolute, everyone can shape their own opinion too.
5) We have already recorded some tracks for an upcoming 7" EP, and have been writing some others for a split release with Athens' Pandemia! Too many things and plans in our minds. We just want to stay as energetic as possible, despite all the hassle we're going through. Above all, stay healthy and strong. DIY or DIE ! DARK PUNKS ATTACK. Contact us here: www.facebook.com/EraOwfFear

INTERNATIONAL QUEER SCENE REPORT

Welcome to another QUEER AS FUCK issue of Maximum Rocknroll! We embarked on a hella tight project this issue scouring the ends of the globe for queer punks and the spaces they create. In the five years since the last issue a lot has happened in queer punk land. We have seen a lot of mainstream acceptance worldwide trickle down into our scene in some ways good and some not so legit. However, no matter who gets to marry whom, we are still confined to the margins of society, especially queer and trans punx who face intersecting opressions.*

While we did try our best to cover as many places we could in the limited amount space that we had, not everything is here. There is also reports from places that while not having a "queer scene" per se, queer punks and allies alike strive for visibility in places that do not have the western luxury of being out and threatening, their mere existence is still illegal. We felt the need to even include these for reasons of visibility and also to serve as a catalyst for future growth.

There is surely a lot missing from this small report, which is not exhaustive or comprehensive. Instead, we hope this encourages people to send in their interviews, reports and guest columns, so that we have these voices included hopefully, in every issue.

So with this info take what you will, be inspired, make connections, have each others backs and never give up in the struggle to dismantle this hella redic cisheteropatriarchy which seeks to divide, torture and eradicate us.

—Ari Perezdiez

NOTES FROM RUSSIA

MOKROSHELKY is a Russian Riot Grrrl/queercore band that was formed in Saint-Petersburg, the most liberal city of Russia, a few months ago. Olga plays the guitar and sings, Maria plays the bass guitar and Aphelion (also the frontman of the other Russian punk rock band Kiskin' Zhar) bedevils the drums. In English the name of the band translates to "the wet slits". The main themes of their songs are: the protest against chauvinism and patriarchy, troubles and situations from the life of the simple Russian girl.

In St. Petersburg the band have already earned a scandalous reputation, because of their demeanor on the stage. The concerts of this band always pass in the atmosphere of hysteria and fun. For Russia this band is an outstanding phenomenon, that indicates that the feminists and the queercore scene is developing and growing. At the end of October 2013, the band released their debut EP called *Vkus Kiski*, that translates to "the taste of the pussy". The tapes of the band can be founded at www.mokroshelky.bandcamp.

BERLIN SCENE REPORT

Thinking of queer and punk in new hipsters' paradise Berlin, you might believe there must be plenty of scenes and people melting together under this banner. But, as usual, it's not that easy—scenes don't simply "melt together"—there are more or less intersections that connect them temporarily. In Berlin quite often it seems queer comes with a flavour of feminism, punk and DIY—in a musical sense—or exists outside of punk genres, so that it is a very rare thing that you'll find it in its pure form, known as queerpunk or queercore. We, as a small collective putting on shows in Berlin and occasionally booking tours with a focus on queer/feminist artists, are always amazed if we find out about any connections between these worlds—so this here is just a tiny, and of course very subjective, overview/glimpse of what and who we know and like.

Lately, for example, we put on a first-ever show with queer punk band FRIEND CRUSH whose members bring a lot of experience from a couple of other formerly known bands, and are also very active in the Berlin Girls Rock Camp, RUBY TUESDAY. This show (and many others as well) took place at one of our currently favourite places in Berlin called BEI RUTH, a DIY collective space with a wide range of musical styles. There we also booked shows with bands such as SLEAZY INC. OPERATED, RAT RAT RATS and TIGER MAGIC, who played at the ZINEFEST BERLIN PARTY, an event that now took place for the third time in a row.

Talking about zines: HEAVY MENTAL ZINE DISTRO is a very fine source specializing in queer feminist zines. Another DIY collective you might want to check out is FAME OVER!, presenting fine shows in a lot of different venues. Half of it is Andrea, who plays in all Grrrl style band RESPECT MY FIST and feminist anarchist xVx hardcore band XFIRSTWORLDPROBLEMX. Admittedly, we have a little crush on the four piece Levitations, as well as KENNY KENNY OH OH from Leipzig, and also the amazing CANDELILLA, who got even better through the years (and lately recorded with a fellow called Steve Albini) and we're looking forward to see the very first show of Berlin/Brazil queer punk band GEGENÜBER.

Maybe you just wanna hang out and have a drink? The best place we can recommend for this is SILVERFUTURE, a queer bar where we also had some unforgettable nights, occasionally putting on smaller shows, for example with ice-scream phantom power band MAYBECYBORGS and punk by heart LIANNE HALL. 50% Berlin-based is the charming quirky guitar/drum two-piece HUMOUSEXUAL and, if you're more into hip-hop with a punk attitude and candid lyrics, you might watch out for a show by LENA STOERFAKTOR.

One thing you also shouldn't miss in Berlin are the amazing RATTENBAR-parties, sometimes taking place at the (of course!) well-known KÖPI SQUAT. If you're into queer DIY movies and documentaries there is ENTZAUBERT—a superb Berlin festival going since 2008!

Looking out of this tiny bubble called Berlin you'll find things like the ANTIFEE festival in Göttingen (we've been there already twice!) or you might wanna find out about Bonn-based Riot Grrrl band BLOCKSHOT and the RIOT SKIRTS COLLECTIVE in Cologne. Other collectives worth mentioning are Mühlheim's GENDERTERROR, Leipzig-based GENDERBAUSTELLE, the BETTY BEATZ BREMEN and the BIELEFELD WILD BOYS. A good source about Hamburg's queer scene might be the online platform Q-TIPS.

Also see below for some recommendations about labels, record stores and other concert promoters who we think might be of interest.

That's it from us and our personal glimpse into queer and punk in krautland, say hello to us at hello@lamoustache.org. D. and S. from LA MOUSTACHE

Labels to check out: IRRK, EMANCYPUNX, CONTRASZT RECORDS, YO-YO, MEGAPENG! Where to buy your records in Berlin: BIS AUFS MESSER. Berlin concert promoters: THIRSTY & MISERABLE, LITTLE LEAGUE SHOWS, QUEER RIOT CLUB.

NOTES FROM RALEIGH, NC

Friday, August 23, was the greatest night of my life! My band, FUTURE CRIMES, was playing a show in the basement where we practice. It was actually going to be the last show we had there, so it had to be special. Good friends from other NC bands BRAINXTOILET and SNAKE BAPTIST played. Bottom Feeder from VA was also on the bill. There was a great turnout filled with close friends, but only my bandmates and a handful of other people knew what I had up my sleeve.

While I am the only queer person in FUTURE CRIMES, I couldn't ask for a more supportive bunch of bandmates or local scene full of awesome punk, metal freaks! I decided to propose to my boyfriend of eight-plus years, Jeremy, at the end of our set. He had no clue what was happening, and of course, he said, "Yes!" We were instantly covered in champagne, beer, and silly string. Then everyone at the show participated in the largest group hug I've ever been a part of.

I wanted to share this story because I know a lot of people view the South as closed minded and not a place of tolerance—especially with the way our state government these days keeps passing one crazy bill after another. Truth is, Raleigh is an amazing place with amazing people. Come visit us sometime, and we'll rage together! Who knows? Unless NC gets its shit straight, Jeremy and I might be visiting your state to get married.

—Ziggy Johnson

Future Crimes: futurecrimes1.bandcamp.com
Snake Baptist: snakebaptist.bandcamp.com
Bottom Feeder: bottomfeederva.bandcamp.com
Brainxtoilet: brainxtoilet.bandcamp.com

DANCE PARTY POLITICS: A QUEER PUNK SCENE REPORT FROM FINLAND SCENE

BY FAKE FAG AND MASCULINA

At punkinfinland.net, the biggest punk forum around here, there's a thread discussing the Finnish queer punk scene. The picture it paints is a sad one, as according to the comments there, we seem to play in the only queer punk band in Finland. Not that the scene would be too big anyway, especially if you have to define it strictly through punk as music culture. There are quite a lot of queer/trans punks going to gigs, making queer zines such as PRETTY MUCH (Turku), MUSTA MAIJA (Turku/Helsinki/Stockholm) and SUKUPUOLIHÄIRIKKÖ/GENDERFUCK (Helsinki), and being highly visible in political struggles from queer/trans issues to antifascist action. But since they don't play in bands that much (or they play in bands with little or no vocal queer stance), they're often ignored (or they're ignored as queers) by The Scene—especially when punk history writing rarely takes interest in much more than bands. So the dominant idea around here may very well be that queers only listen to house music and organize dance parties (which we do as well!). Due to such attitudes, many Finnish queer punks/radicals may have shied away from the punk scene and/or moved to other countries altogether in search of more inclusive communities.

But what eventually counts as "queer punk?" It's hard to say, as both queer and punk tend to evade definition. So in this report we must have forgotten or mistakenly ignored quite a few things ourselves; and at the same time some people, bands or places mentioned, might not consider themselves or might not be considered by others as either queer or punk, anyway. Be it as it may, here are the connections we make between queer and punk in Finland.

1980s: One of the earliest openly gay punk artists in Finland was KAIN KÄÄRMEENPOIKA ("Cain the Son of the Serpent", Helsinki), who in 1986 was banned from Finnish radio and who, according to a legend, couldn't find anyone to play in his band. Around the same time, an anarchist lesbian group called EXTAASI (Helsinki) ran an anarcha-feminist café, did underground BDSM performances and queer porn, and published for example a shoplifting guide, zines (*HIMOSTA ROTTIIN*; "*Of lust after rats*"), and a book (*JULMIA NAISIA*; "*Cruel women*"). Their publications featured works by e.g. NALLE VIROLAINEN, an anarchist BDSM punk comic artist who is still around in the punk scene today. Finally, related to EXTAASI, there was a band by the same name, who for instance toured in Europe with the likes of the UK anarchopunk group Poison Girls.

1990s: The Finnish punk scene was highly politicized with the rise of the animal rights movement, straightedge ethics and antifascist action. A few feminist bands were formed, and while they and many others declared themselves against homophobia, it rarely went further than that. At least one exception was the "perverse punk rock band" POIKATYTTÖBÄNDI ("Boygirl"/"Tomboy band", Helsinki 1996–2006), formed by a couple of former EXTAASI members.

2000s: With the formation of the Finnish Riot Grrrl scene from the late 1990s onwards, more profound lesbian and queer themes found their way into the lyrics and appearance of bands. A notable one was DADA STUNT GIRL (Helsinki), whose members also made zines (*GIRL CONSPIRACY*, *FEMALE PERVERSIONS*) and had a queer feminist zine distro (LADYBOMB). Another queer punk band formed in the early 2000s was HAARAKIILA ("Crotch," Jyväskylä), a melodic punk pop group with explicitly lesbian lyrics. Both bands came up with only demos before breaking up. With the Riot Grrrl movement we eventually had LADYFESTS too (Turku 2007, Tampere 2008, Helsinki 2009), i.e. feminist DIY festivals with plenty of queer and punk content. The 2000s also saw the rise of the sub-/countercultural queer feminist comic scene, especially in Tampere, with artists like TIITU TAKALO, KAIJA PAPU, and A-K LAINE (though A-K and her PRINCESA PIRATA distro currently reside in Brighton, UK). At this point it might be necessary to point out that the radical queer and queer punk movement in Finland has historically been, mainly, driven by women, nowadays increasingly by trans people as well; we've never had a gay punk/homocore scene or bands around here, which is a shame. In the mid to late 2000s two explicitly queer bands were formed in Turku: in 2006 the queeredge heavy metal core band XSPECIES TRAITORX, and in 2008 the dyke punk band STIFF LIP. STIFF LIP broke up before managing to release anything, but XSPECIES TRAITORX, the band in which we play, still exists.

Today: In Turku, the queer TSI/TKU COLLECTIVE (tsitku@riseup.net) organizes political punk shows, DISTR(A)CTION(distraction@riseup.net) puts together and distributes queer/anarchist zines and pamphlets, and the aforementioned XSPECIES TRAITORX (speciestraitor.bandcamp.com) plays heavy hardcore while discussing e.g. trans/queer issues, anarchism, and racism. In Helsinki, a performance collective HOMOPOMO covers issues dealing with the queer body, the concept of identity and gender by using punk music, manifestos, fake hair and video collages. Queer feminist DIY parties and other events frequented by queer punks are organized in Helsinki by the PEIJAKAS! crew (peijakas.net), while the UTOPIA crew (utopiahelsinki.wordpress.com) organize queer-friendly accessible all-ages clubs at which we and many other punk bands have played too. Doing some detective work for this report, we have now heard rumours of two new queer punk bands being or having been formed by our friends, namely MUSTELMIA (*'Bruises'*, Helsinki) and HETERO-OLETUS ("Hetero assumption," Turku), so perhaps something musically new is soon to emerge as well.

Places to go: If you're visiting Turku, find your way to the vegan co-op book café KIRJAKAHVILA (kirjakahvila.org), which is the local radical queer hangout hosting free events ranging from film screenings to gigs almost every night. The café also has a small feminist/anarchist/queer library FAQ (librarything.com/profile/FAQ), which carries a lot of queer punk zines, for instance. In Helsinki, the place to be is MAKAMIK (squathki.wordpress.com), a former squat run by queer punks and allies. In Oulu, you might want to check out RADIKAALIKIRJASTO (oulutopia.wordpress.com/radikaalikirjasto), a small radical library carrying for instance queer stuff. And, of course, wherever you are, see you on the dance floor!

NOTES FROM CUBA

Somewhere near the middle of October, I spend the morning ambling around with Pablo (El Pollo) Riverón, frontman of catchy, brash, super-fun ADICTOX—one of three punk bands in all of Santa Clara. We talk about music, buddies, breakfast, and the world-famous community space where he and ADICTOX bassist, Landy Chaviano, both work. The space, EL MEJUNJE, was the first in the city—and among the first in Cuba—to welcome queers after AIDS hit and almost everybody everywhere was freaking out and pointing frightened fingers.

Best known for its drag shows, MEJUNJE—encompassing a theater, art gallery, café, bar and a big, handsome courtyard that hosts all kinds of live music every night—is about as free from government regulation as any place in Cuba, so it's a haven for punks, metalheads, cigarette-smoking teens in school uniforms, at least one well-oiled old man who sings classic rock in a satisfying, smoky timbre, college students, drag queens—of course—and so forth. Our conversation about MEJUNJE leads to a question lingering on the tip of my tongue about queerness in Cuban punk. That Cuban society (ahem: among others) remains pretty homophobic is no secret, and I've been wondering if and how much that attitude permeates the punk scene here. But before I can ask, Pollo answers, sort of.

"We—ADICTOX—we have a friend… a *trans*? Is that how—"

"Transsexual?" I ask.

"Yeah," he says. "There's a woman—a trans woman—she's a friend of the band." He tells me that sometimes at ADICTOX shows she gets up and sings a song with them. "I think it's important," Pollo continues, and maybe he means more (we're speaking in my first language; not his), but anyhow, the point is clear.

"It's important, because in Cuba, we still have a lot of homophobia. So when she sings with us—maybe some of the kids, some of the people at the show, they come to see the punk rock, they come for the party. But when she sings with the band, maybe they see that it's normal; it's okay. We are the same."

ADICTOX plays MEJUNJE a few days later. The band is unreserved, captivating: it takes a couple songs for people to leave their seats, but soon everybody is singing along. Toward the end of their set, an older woman in a black mini-dress and studded red belt struts up to share the mic with Pollo. He introduces her after the show: her name is Juana Candela, and she confirms our mutual friend's boasts, that she was the first *trans* in Santa Clara. She directs my attention to a photograph framed high on the wall of the bar: her portrait, taken years before.

Later in the night Pollo asks her, "Juana, what's your real name?"

"Juana Candela!" she answers. Someone pours more rum, and we all carry on just like before. It's normal; it's okay. We are the same. [Santa Clara, Villa Clara, Cuba 2013]

Internet in Cuba is a pain in the ass: not everybody has access, nobody has reliable access, and for Cubans in particular, it's slow and content is often restricted. Nevertheless, ADICTOX's first record, En la Calle, *is available for download here: www.cuba-metal.com/bandas/adictox.html; the second,* Adictox #2 *(engineered by Vancouver recording wizard Jesse Gander), is in the pipeline and it sounds great. For information on how you can help support punk rock in Cuba, check out SOLIDARITY ROCK: www.solidarityrock.com.*

CHICAGO SCENE REPORT

We've been working really hard to make the DIY punk scene here a welcoming space for all identities. While there is definitely a lot of work to be done, many of us have been starting projects, organizations, and bands with the hopes of mobilizing more radical, safer and overtly political communities. Not only are we beginning to take up space, but we're doing it as loudly as possible.

Over the summer, Chicago hosted CLITFEST and the BLACK AND BROWN punk show; each event not only created an exciting positive environment for folks of all identities, but gave a lot of hope for what Chicago's punk scene has to offer queers. We are beginning fundraising for a summer 2014 CHICAGO QUEERCORE FEST, starting with an event on November 30th, which will be a show and film shooting for a collectively made queer punk porno, and continuing with a monthly series of shows that highlight queer and trans voices in the punk community. With all this going on, Chicago is an incredibly exciting place right now.

We have a handful of bands with queer and trans people in them screaming loud and making our presence known, both old and new. A staple of Chicago punk, KRANG is a raging crusty cluster fuck of chaos and noise. They have amazing things to say every time they play, and let's not forget about the KRANG artwork in which two decked-out queer punx are fucking. For young bands, we have LAGOON who play very intense scary hardcore punk and sometimes the guitarist wears sandals when they play, not to mention that the singer is a total babe who will rip your heart out and spit all over it. ANOMALY is a brand spanking new five-piece band that labels itself as heavy as fuck feminist D-beat. A breath of fresh air

in a genre that only likes passively opposing nuclear meltdowns. SPLIT FEET is a relatively new band that plays haunting post-punky stuff that leaves you with chills. These bands are only a small example of new and exciting things in Chicago.

Usually these bands play shows at venues on Chicago's north side, such as ENGINE HAUS and SODOM AND GOMORRAH, or on the south side at RANCHO HUEVOS. ENGINE HAUS is a somewhat new venue that not only holds sick shows, but also does super cool informative events, most recently a teach-in about Día Del las Muertas. SODOM AND GOMORRAH is a punk house infested with dirty queer kids, that hosts shows, dance parties and benefits for cool queer, anarchist, and prisoner support groups. And then there's the all-mighty RANCHO HUEVOS who have been doing shows for almost a decade. Not only have they hosted hundreds of shows with bands from all over the world, they also do tons of rad shit, such as DIY haunted houses every Halloween.

All of these venues make it their mission to create a safer space for marginalized people and to promote our existence in the punk scene. And while these venues are holding it down and making everything better, there are good things in the works for the future. There have been talks of vegan, sober, anti-oppressive spaces opening up. Plus we have collectives such as ACCESS/PRAXIS attempting to create a legal, permanent, safe space in Chicago.

If you're interested in playing a show with a buncha Midwestern homos, get at us, at chicagoqueercore@gmail.com. Otherwise, keep checking, because there's a lot of cool stuff coming out of Chicago right now that you won't want to miss.

—With love and rage, some angry babely Chicago queers!

DENTON, TEXAS

Swinging to the loud and fast jams of punk rock bands in the living rooms and basements of Denton, make up some of my favorite memories. Growing up, I saw the punk and DIY community evolve in a truly radical way. It definitely has its fair share of local music history. A lot of people outside of Denton know local bands like the Marked Men, A.N.S., and the Bleach Boys, to name a few. These bands definitely helped to put this town on the map for punk rock. Although, what a lot of people *don't* know is that Denton has, over the course of almost a decade, developed a legit queer-femme punk presence that totally deserves recognition.

Underrated, yet often barely noticed, these bands helped to bring some fresh new sounds to a town that badly needed it. While none of them completely fit the punk "mold" or whatever it is you want to call it, they brought more variety to this town that at times seemed lacking in weirdness and radicalism. Compared to your average garage boy-punk or forcefully masculine hardcore shnazz, these bands stuck out like a painted toenail. In a way, they helped foster in a new age of Denton punk rock. Sure, it's not like they have this a big plan to change things, it's just kind of how it happened. Because of them, the underground in this town may never be the same, or at least I'd like to think so. So, without further a due here's a list of some radical queer femme punk bands that have been coming out of Denton for the past eight years or so.

THE UNDOING OF DAVID WRIGHT may just have been Denton's definitive queer punk band. Starting out in late 2003 by guitarist Aaron (A-Train), singer/synth player Lars and then bassist Shane (Shingles Tuwear), the band at its heyday was dubbed one of the "best live acts" locally. Their flamboyant visual aesthetic and heavy industrial-esque sound got them plenty of notice by local music critics. One better-known song and video, "Exotika," had the sound and look of a delightfully cheap and frustrated sexual mishap. The band stopped being active in the summer of 2007 but during their run they put out a few solid recordings, particularly the *Ghost Trains* EP. Given that they existed during an unbearably shitty time in music, with rap-rock and pre-fab emo dominating the bigger venues, THE UNDOING really gave a really special, creative touch to Denton's underground. The band's members also opened up and ran the 8TH CONTINENT, a music venue later known as WISCONSIN, then the MAJESTIC DWELLING OF DOOM, that was as a whole an integral part of the local music community.

CHRISTIAN TEENAGE RUNAWAY! started playing shows around 2004 and consisted of Julie, Leanne, and Sashenka. Their music is reminiscent of early Riot Grrrl punk with a killer bite. They've got some real swell recordings floating around online. Compared to the slew of so many of Denton's boy-punk bands, they had a vicious sound that could not be touched. Perhaps that's how they wanted it to be. Although dissipated around 2007(?) CTR was like the prototype for a number of other bands that would expand Denton's queer-femme repertoire.

Julie and Leanne went on to form RIVAL GANG, a trio of wild and fabulous queer-femme lovelies. They started playing shows around 2008. Julie, Leanne, and Andrew (Chauffeur) would switch instruments and make delightfully raucous drunken jams. Their sloppy but luminous shows were simply pure unadulterated fun. Sashenka would sometimes make a guest appearance, which would make their shows even that much more awesome. They never put out any official releases but you can still find a couple of their songs and a bunch of their videos online. The band stopped playing shows when Leanne started touring with the electro-pop group Neon Indian.

Julie and Andrew went on to start VULGAR FASHION who continue to play some incredible shows. They've got a dark, lurid wall of sound that gives off a real heavy impression. No recordings up to my knowledge but if you catch them live you'll see what I'm talkin' about!

ORANGE COAX popped up around 2008, playing a Texas-fried version of saxophone punk à la Lucrate Milk (old saxy French no-wave band.) During any given show Sashenka would yell out loud and roll all over the ground while Bobby's alto sax screeched to Adam's rabid beats. The lyrics in the song "Stranger Danger" still gives me goosebumps. For a while they played around pretty often and went on tour, playing some solid shows. They put out a sweet demo and a solid EP and they currently have a four-way split coming out in the works. Sashenka also has a site up online called the BROOTAL KNIGHTS BOOTLEGS with recordings of some of her projects: STRANGE SISTERS, CUCKOO BYRDS, and WHORCHATA.

CATS IN HEAT played a real firey brand of pussy punk around 2010 to 2011 and consisted of Gregory (guitar), Kimbro (vocals), Casey (drums) and Eva Lynn (bass). They had a real old school punk sound reminiscent of bands like 45 Grave or Christian Death. I didn't get to catch them live but there's a cool video up of them playing at Rubber Gloves. They put out a good demo out and you can find it online. Kimbro went on to lead DEEP THROAT who are pretty fucking phenomenal. They do a punk rock "jam" style unlike most bands I've seen. They're currently active so check them out!

SQUEEKY VOMME lasted for only a few months in 2011 but consisted of Adam, Dan, Jessa and Shea. The band did a sweet cover of the Crass song "Darling". Jessa had an especially fierce demeanor in her vocal delivery. I remember one particular drag party show at a house on Locust Street where they ruled so hard. Sadly the band broke up soon after that. I'm not sure if they ever put out a demo but I'd sure love to hear it.

BUKKAKE MOMS, still doing shows, play some abrasive no-wave style ruckus. The band's frontman, Reece has got this real distinct, icky stage character that is almost eerie yet adorable. The band's two-bass and drum rhythm section by Andrew, Kenny, and (sometimes) Bill really gives the band a punch. My favorite song by them has to be "Into Bears".

I recommend giving all these bands a listen, because they're all so good! Questions, comments, concerns, etc. shoot me an email me at pablo4ethiopia@gmail.com

QUEER BROOKLYN

Queer punk, and especially transcore, has made a comeback in New York, and has mostly moved to Brooklyn as rent continues to skyrocket in Manhattan. Here're just a few of bands, spaces and groups to check out.

Venues/Projects/Events:

BLUESTOCKINGS: 172 Allen St., Lower East Side, www.Bluestockings.com
This independent bookstore and activist café mostly caters to a radical, queer and feminist crowd and is run by an all-volunteer collective. They host many readings and discussions.

ABC NO RIO: 156 Rivington St., Lower East Side, www.abcnorio.org
The iconic squat hosts the Saturday hardcore/punk matinee, which often features queer punk bands and has an explicitly anti-racist, anti-sexist and anti-homophobic policy.

THE SPECTRUM: 59 Montrose Ave., Williamsburg, Brooklyn
An underground queer event and community space.

HEY QUEEN: www.heyqueen.org
Monthly multi-gender queer dance party.

POP-UP MUSEUM OF QUEER HISTORY: www.queermuseum.com
Grassroots, DIY queer history makers/sharers.

MISS MAJOR-JAY TOOLE BUILDING FOR SOCIAL JUSTICE: 147 West 24th St., www.mmjt.org
Building in Chelsea that houses organizing projects for and by people of color, and poor/low income queer people in New York City, such as Audre Lorde Project, FIERCE!, Queers for Economic Justice, Streetwise & Safe, and Sylvia Rivera Law Project.

RUDE MECHANICAL ORCHESTRA: www.rudemechanicalorchestra.org
Radical activist brass band including many queer and trans members and supporting radical queer organizations.

BROOKLYN TRANSCORE: www.facebook.com/BrooklynTranscore
Organizing events in the Brooklyn transgender punk scene, including the Transcore Stage at Punk Island (annual free punk festival, www.punkislandnyc.org)

Performers:

RED DURKIN: trans comedian, writer and activist, www.reddurkin.com
CRISTY C. ROAD: queer punk author and artist, www.croadcore.org

Bands:

AYE NAKO: queercore and post punk; ayenako.org
SHADY HAWKINS: feminist punk, new wave; shadyhawkins.bandcamp.com
GAY PANIC: post-punk queer wave; gaypanicnyc.com
SCHMEKEL: all Jewish, all trans, all punk; transjews.com
HOMEWRECKERS: queercore, pop punk, rock'n'roll; the-homewreckers.com
GLTR PNC: intense transcore, punk; facebook.com/gltrpnch
BAD BEHAVIOR: Riot Grrrl; badbehaviorr.bandcamp.com
PENGUIN: transcore punkrock; www.facebook.com/brooklynpenguins
GLITTERED AND MAULED: queer cabaret anti-folk; glitteredandmauled.bandcamp.com
GIRLCRUSH: queer pop punk songs about girls; gaypanicnyc.com
PRINCESS TINY AND THE MEATS: post-punk, feminist; facebook.com/PrincessTinyandtheMeats
LITTLE WAIST: transcore pop punk trio; facebook.com/littlewaistband

PORTLAND OREGON

When I was coming up in the Portland queer scene it was 1996 and there was a huge homocore presence. I genuinely thought that everyone in Portland was gay, or at least dfw. Though I was 23 years old, I never stepped foot in a 21+ venue. There was no need, what with all the house shows and continuous thread of all-ages venues. Buying drinks was *way* too expensive and mainstream. We brought our shit in washed out glass jars salvaged from the recycling bin, drank in the van parked behind the back door, or goddess forbid, stayed stone sober all damn night while listening to performances of every genre you could possibly imagine. We put on basement shows and fed everyone who came with a square dumpstered meal. I could go on but those days are long gone. Or are they!?

Recently, I was helping decorate for WICKED AWESOME, Portland's annual queer cover band Halloween event, brought to us by DJs Freddie Fagula and Katey Pants. Back in 1996, we had one gay dance night at LA LUNA. Nowadays, we have a dozen nights from which to choose, and a big chunk of the queer scene in PDX revolves around GAYCATION, MRS, TWERK, LAID OUT, DIRT BAG, CONTROL TOP, etc.

I turned to my crew setting up for WICKED AWESOME and asked "Is there a still a homocore scene in Portland?"

"Oh, there's PALO VERDE," said Molly, of Austin's VERONICA circa 1994, referencing LKN and Terrica Kleinknecht's project. "I like LABRYSE," I answered. Super fucking queer heavy metal. "Blake Martinez's band. What is it. Cock... something." Kayla Tabb chimed in "COCKEYE" with a generous nod of approval. "Yes!" everyone answered. Their internet presence appears to be summed up with the declaration "PUNK FAGS MAKE ROCK".

LOVERS is on my mind with Cubby, Emily and Kerby's new release "A Friend in the World," and because of their awesome live shows where doe-eyed 20-somethings sing and drunkenly scream along to the lyrics "They try to shame us out of loving darlin', but they don't pray as hard as I ache. Oh I don't want to live without it now that I have had a taste of it." Woof.

LAPUMP is a mostly solo project powered by Jen Agosta, occasionally accompanied by a variety of local queers. If you ever get a chance to read the lyrics to "Slow Drag" it is one of my personal favorites. Shout out to safe sex ya'll.

LAVENDER MIRROR takes Emily Baker, the hunter/gatherer behind the Sword and Fern store, and her partner Kerby Ferris of LOVERS, and puts them writhing on a stage in some costume or other. The first time I saw them they delivered half their set from underneath a king size blanket, giggling and singing to hypnotic beats. But then the next time was delightfully in full view on the floor at Holocene where Emily played intricate and inspiring drums and Kerby sang and played the synth.

I want to also paint a giant pointed arrow to the local queercore label PUNK START MY HEART RECORDS and their annual brilliant event/festival NOT ENOUGH. The premise of this festival is fucking crazy. The only performers allowed to take the stage are those who have never played together before. except in preparation for NOT ENOUGH. The emphasis is on queer musicians and artists creating together and contributing to a community where not enough of us make new art ,or get together to listen to music at an all ages venue, rather than getting wasted dancing to DJs at a 21+ bar and then going home to engage in a disenfranchised OkStupid shame spiral... PUNK START MY HEART is the label responsible for releasing several recordings of NOT ENOUGH, and other homocore bands. They even re-released that incredible FAGATRON 7" starring "Asskickatron", one of the very best karaoke songs there never was. NOT ENOUGH also gave us MAGIC MOUTH (who just got off tour with the GOSSIP, another local homocore band lest we forget), and make me wonder why I wasn't born a gay man. Perhaps some day...

I want to also add that Portland is home to FUCKING DYKE BITCHES as well as FUCKING LESBIAN BITCHES—completely coincidental. That's called queer collective consciousness. REYNOSA is a queer band that performs Cumbia music, traditionally heavy, with heteronormative dancing and musician talent. REYNOSA features Fabi Reyna who runs *She Shreds*, a magazine about female guitarists, and is practically a life long supporter of Rock'n'Roll Camp for Girls.

Another homo Don't-Fuck-With-Me-And-My-Chamber-Music ensamb is the pure metal sounds of DISEMBALLERINA. I would be remiss to not also count my own band STLS. Two drummers and maybe a dancer and that is all we need to make you dance, make out with your girlfriend or both.

The list goes on, and I wish I could know and list every homocore band there is in Portland. I'm afraid and certain I am leaving some massively important contributors out. Turns out, there's plenty of homocore happening in Portland. We just don't have a space to call our own. We are scattered but we are here.

SWEDEN

This morning my therapist asked me whether or not I felt like I got an existential crisis when my doctor gave me some bad news about an illness I've got. I did give this a thought and I simply had to say no, honestly no. How can I get an existential crisis when I am living my ultimate dream? My therapist smiled at me and asked me to tell him a little bit more about my weekend in Gothenburg. I of course smiled back while thinking of the fresh memories from the Punk Pizza Party that my friend Mafalda and I organized at a venue called 128:A. The place was packed with people and so many of them were queer punks and feminists. So many that I actually didn't notice any disturbing cis-dudes until one of them ran right at me on his way to the bathroom and a choir of angry queers shouted at him and he apologized.

I brought my distro with records and merch from GLORY HOLE, CLOSET BURNER, BROOKLYN TRANSCORE, LIMP WRIST, HIRS, EEKUM SEEKUM and any other queer band you could think of, which quickly got picked up and the distro was close to cleaned out. I got on stage with one of my own bands, FLOCKEN, from Stockholm and we had one hell of a show. Our songs are, like most other queer punk bands, played with a certain amount of fun, with pretty simple guitar sounds and at least four different people screaming the lyrics. These lyrics are very much indeed about queer politics, about bashing back and also the fear of one day waking up somewhat normal. We always tend to use confetti and glitter at our shows and this time we tried a hairdryer instead of a fan to blow the confetti around, which ended with reports of people pooping glitter for days after the show. I guess we kind of filled the air with glitter and confetti and it had nowhere else to go but down people's throats.

A feminist booking group called CREW SCUMRASK wrote a few days after the gig that this night was historical and made them believe that the queer feminist anarchist punk revolution is near. A quite good review I must say. This is also what I told my therapist when he asked about my weekend and whether or not I've got an existential crisis. Maybe it would have been easier to just say no, but when my reason for not having a crisis is that the revolution is upon us, I have to tell him. It is one reason too good not to give. There are a lot of things to be said about FLOCKEN, but in this upcoming revolution I have to talk to you about the bands that are standing beside us. Since we were in Gothenburg in this great story of the growing Swedish queer scene, I want to talk about SOLANAS CUNTS. When I started my own record label, this was the band on the top of my list. To be honest, aside for my own band, they were in the beginning the only band on my wish list, so I kind of knew what I had to do. Once I had gotten Sabina to join the record label we went on a tour in Sweden and Denmark to see GLORY HOLE on their European tour, to talk to FUCKED UP KUEERS in Malmö and to meet up with SOLANAS CUNTS in Gothenburg, at the GLORY HOLE show. I honestly had no idea what to say, so I went with straightforward communication. "I love you. I want to release your record." They seemed a bit confused but when I assured them of my queer feminist agenda there was really no question. They said yes, yes, yes.

SOLANAS CUNTS are the kind of band that actually play a lot of shows with mainly cis-men as their audience, I never really understand how this happens, why cis-men ask them to play or how they manage to play in front of them, since SOLANAS CUNTS are the band that are deadly serious about bringing VALERIE SOLANAS back to life, and they play a mean anarcho feminist version of the classic Riot Grrrl sound. This is a truly fearless band with the kind of energy you only find in pure rage, and they are such sweethearts to everyone that will "sing for the feminists and dance for the queer anti-racists".

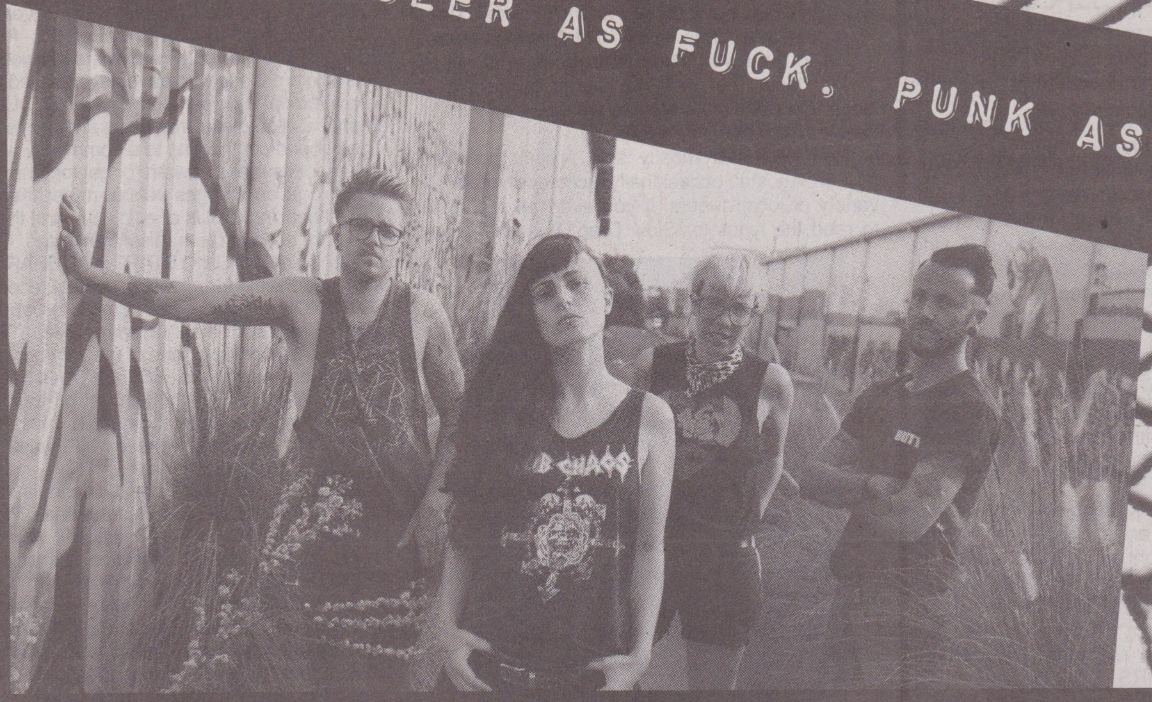
Traveling south to Malmö we find the amazing duo FUCKED UP KUEERS. This band has the ability to write the most amazing lyrics and every damn song I've heard so far has been a bloody hit. Since the decision to release FUCKED UP KUEERS on CRUSH AND CREATE RECORDS I've been hanging around on almost every show they've had. On every show, they are performing as a slightly different band though. Making their own costumes they can at one show perform as a death metal, fantasy, satan-worshiping trans revolution band, and the next show maybe as the friendly but dangerous queers next door. There is a certain spark in their songs. A kind of happiness that makes you understand that being a heterosexual musician just isn't worth it, it just can not compare with the magic that is life when you find yourself on stage as a queer punk. If you never had the chance to try it, I hope you someday will; it changes you, everyone around you and in the long run, maybe an entire countries' punk scene.

I do believe the Swedish punk scene will notice that something has changed. A big cloud of glitter and rage just sneaked up on everyone and the state of the scene will never again be the same. At least this is what I think about when going to the doctor or the therapist. I have a queer body and mind, with a rough childhood to discuss and an illness to treat, but putting that body in whatever condition it may be on that stage, and realizing that nothing else matters but that place, makes me believe that the queer punk revolution already happened and that FLOCKEN, SOLANAS CUNTS and FUCKED UP KUEERS have been great contributors to this change and to help me from whatever crisis I could find myself in.

—Sanna Adibzadeh

GLORY HOLE

QUEER AS FUCK. PUNK AS FUCK.



Glory Hole is raucous, loud and in your face brutal queer punk music. It's glitter encrusted pentagrams and hot sweaty moshpits with filthy queers. It's glorious revolutionary queer punk chaos! Glory Hole is a Sydney based D.I.Y Queercore punk band who enjoy fucking shit up—we don't fit in and we don't want to. Glory Hole are punks and a proud queer disgrace party band that will have you jumping around, pumping your fists and throwing the devil horns in the air. Interview by Martin Sorrondeguy. Photos by Lee Stefen, Tristan Still and Liz Ham.

MRR: Who are the members and what do you each do in the band?

KK – vocals
Rosie – guitar
Phoenix – bass
Griffen – drums

GH: We like doing things together! We all write riffs, songs and lyrics together. Also, we have an amazing community of queer punks and friends and some of them have played in the band when one of us couldn't. Lisa from Denmark, who organized our recent European summer tour, used to live in Sydney and played guitar with us for a while. Our friend Sophi played bass with us for a bit and then our awesome friend Tara Jane came on tour to Europe to fill in for Phoenix on bass. We're really lucky and it fuckin' rules that we have a band where that can happen and we have these amazing super talented friends that we love who can join us at different times.

MRR: Can you describe what being a queer band in Australia is like? Does the general Aussie punk scene embrace the band or do you all think there are limitations?

Rosie: There are a lot of bands with queers in them but not a lot of bands in Australia who are explicitly queer. I feel like for the most part the Aussie punk scene has been pretty supportive. We play more in the DIY punk scene, but have gotten really positive feedback and encouragement from lots of other parts of the Aussie punk scene. So yeah, in the wider punk scene I'm excited I can say positive experiences overall.

Griffen: There are definitely limitations in the way that the queercore scene is quite small and not that developed. So for example it's pretty unlikely that we could have a show where all the bands were queercore. We get a lot of amazing feedback from people who are just so excited to see a queer punk band. On one hand that feels really amazing. On the other hand we sort of get pigeonholed, or a lot expectations are placed on us as a band, to represent more than what we can and do. When it comes down to it we're just four queers in a band, each with our own unique experiences and it's impossible for us to be fully representational of all identities that can exist inside queer punk.

MRR: Why did this band begin? How did it come into existence?

Griffen: Glory Hole was born out of a frustration at the lack of queer punk bands in Sydney. We wanted to create space and visibility in the punk scene for queers and vice versa. Instead of just being frustrated we decided that we just needed to create what we wanted—so we did! KK, Griffen and Jade (our old guitarist) started jamming one summer about three or four years ago and then soon after Phoenix joined the band and Glory Hole was forged! Then riff-ruling Rosie joined the band a little while later.

Rosie: I saw Glory Hole's first show at a summer Punk Outside and they blew me away. I got the kind of excited you get when you hear a song that really speaks to who you are and what you believe in and it makes your heart do little flips…so being asked to join Glory Hole was like being asked to join my dream band.

KK: Glory Hole is my dream band. It fucking rules! It was something I desperately wanted and needed in my life and when we first talked about doing it I knew nothing was going to stop us! Punk and playing in bands has helped me stay alive, cope with life, survive hard shit and it gives me meaning. It's one of the most sustaining and fulfilling things in my life. I fiercely love it and need it. It gives me a place for all my anger, grief, excitement, crazy feelings, despair and depression, isolation and alienation, hope, fear, my politics and ethics and my body and my heart and my rage to play out in screams and guitars. We've been through a lot together and supported each other through some really heavy big life stuff. It's not just about being in a band

together—it's also about the friendships we have formed and the experiences we've shared. This band means so much to us, it's so much fucking fun! It helps us all survive in this world. At the beginning of each practice we have a check in and talk about how we are all going in our lives and how we feel about the band. This stuff is as important as playing shows.

MRR: Can the lyricist focus on two songs and tell us a bit about them.

KK: I've mostly played drums and guitar in bands, so writing lyrics is new and has been amazing but also really hard. There is a lot of stuff I wanna write about—like being a queer punk woman living with chronic illness and disability. Hopefully I can get to a place where I can start writing more about personal stuff, 'cause I have a lot of rage and anger, so have plenty to scream about. I'm going to talk about "Queer Disgrace," I wrote it on guitar and knew it was an angry, fast, in your face song. The lyrics are pretty straight up. Here are some lines:

"Don't fit in, don't want to, gaystream makes me wanna spew…Fuck your "equality" your homonormaitivity, it doesnt mean shit to me… Don't wanna assimilate, be normal just like you, Pink dollar, apolitical, corporate sponsored parades. Gotta fight for everyone not just you and me not just campaigns for individual needs…no gay pride it's just gay shame." I'm super critical of mainstream gay rights campaigns that are fighting for individual rights and this one true version of "equality."

So many queers and trans* people are in jail, homeless, living with chronic illness and disability and face violence and oppression daily on so many levels. Millions of dollars gets poured into these equality campaigns, like the gay marriage campaign, they dominate the public agenda and define what "equality" means for this really big diverse group of people who are LGBTI. These campaigns ignore intersectionality and are often really racist, sexist and classist and do nothing to address systemic oppression. Not everyone wants to assimilate and be just like the mainstream and not everyone will actually benefit from "winning these gay rights." In Sydney tens of millions of dollars goes into one of the worlds biggest gay pride parades and it is heavily supported and sponsored by big multinational corporations. It's complicated because the parade brings visibility and is important for a lot of people especially isolated young people so I know it's not either/or. However, queers that are critical or challenging of these homo-normative goals and big gay rights campaigns, lots of which are spearheaded by wealthy white gays, gets silenced and excluded. They get told to shut up and stop embarrassing the "good gays." It's fucked up, divisive and creates this gross hierarchy where some people's rights are seen as more important than others and some people are seen as expendable. It's not gay pride for me it's just gay shame because I don't want any part of these equality campaigns that are not fighting for everyone and that are not fighting for meaningful systemic change. I don't fit in and I don't want to.

Another song is "Paint the Hate," basically Australia is a hella racist and currently is involved in legal government led mandatory detention of refugees, legal state sanctioned deprivation of indigenous people's human rights (especially in the Northern Territory) and a government and media that encourages and sustains epidemic racism. Briefly, this piece of shit Sydney businessman painted a massive racist mural of a woman wearing the Burqa, saying "Ban the Burqa." There were a lot of protests, actions and community events in response. He was publicized all over the media with many supporters. People graffiti-ed and paint bombed the mural over many months. He installed CCTV cameras, frequently called the police and had the mural painted in this expensive graffiti repelling paint—he can just wash it off with water and the original image remains. This came at a time when there had been "race riots" in the last decade in Sydney and there was a lot of racism directed towards Muslim people. This piece of shit guy, Sergio Redegalli, is part of a national neo-facist political party and would have all these racist thugs come to protests to intimidate people. Basically for me I believe in the continuum of violence. On one end you have words and then the other end you have genocide. He is literally painting that space as being a space where it's OK to be racist. It's only a few steps from a racist comment to pushing someone or throwing a punch that can escalate to a brawl. As a queer woman who has experienced sexism and homophobia I know that it only takes one person to yell "Hey dyke slut!" That kind of lets other people feel they have been given permission to say it too. We need to fight back against these "smaller" gestures of violence—like the mural for example—and recognize they are linked to bigger violent actions and not think it's just an isolated incident. Connected to this, is as a white person in a band of not all white people, I see there being no use in being on stage singing about how fucked up racism is, as I do in this song, if I'm not interrogating my own white privilege and actively trying to be anti-racist in my own daily life.

MRR: Based on your experiences, how would you describe the queer punks scene in your city or Australia?

KK: I think there is a small and strong queerpunk community here and we are super lucky and know that doesn't exist for a lot of people. I think we Glory Holes have a certain privilege of being out (as queer and trans* people) in the punk scene and having some support, which helps. And because of being out and in an explicitly queer band we have a certain level of power we can access and we need to be responsible with that and we try and do positive stuff. The queer punk scene is also hella fun! For me I grew up as a rebellious teenager from a shitty abusive working class broken home, with a fake ID and a gay older sister.

We would go to any queer punk or queer alternative thing we could find! I'm 31 now, but when I was a teenager I saw this band Babymachine, three tough amazing queer women playing this loud obnoxious queer punk rock and being completely unapologetic. I saw them at an event called Scooter, which put on gigs for queer women bands. Babymachine still play and still rock hard. We got the chance to play with them and them and I totally embarrassed myself by telling them they helped change my life. Having elders is really important and having that queer lineage is integral. Seeing yourself represented on stage is so damn powerful. With Glory Hole I recognize my place within this queer punk lineage, and despite my intense social anxiety, try to be a visible queer punk women and connect with other queer punk women. That solidarity is so important.

Rosie: It's a pretty small scene. We have friends that do a lot of super rad stuff like: One Brick Today Records and booking, crush.IN tape compilation, Bitch Please: Trans Woman Distro, DEQY (Disaffected Ethnic Queer Youth—who has been putting on a bunch of great shows) and Dirty Bird Distro.

GH: We also wanna say we recognize both "punk" and "queer," "communities" can be exclusive, unsafe and alienating spaces in and of themselves despite both sometimes claiming and espousing social justice values, equality and non-conformity. For Glory Hole as queer punks and individuals on the margins of both communities, are the link between these worlds, we find ourselves "too punk to be queer and too queer to be punk" sometimes. We are highly critical of both spaces and places. We are constantly trying to create and search for spaces that are accountable and encouraging of feedback and critique, inclusive, politicized and fun! Shit has changed over the years in the world and in queer and punk scenes. For a lot of reasons there is more overlap in our opinion currently in Sydney and that totally rules. There are so many amazing queer punks who come to shows, put out zines, put on shows and tours etc. Every person is an important part of how this community is growing and sustaining itself.

MRR: Have you had any awkward or shitty situations that you all may have encountered being so openly queer and trans ?

Griffen: Yes definitely. There is a lot of homophobia and transphobia in the general world and within punk scenes. However, there is a certain strength that comes with playing in a band together with other queer punks. It sort of creates a refuge from the shittiness of capitalism. Our song "Daily Dose of Punk" is about how these communities we create and participate in help us survive and fight back.

KK: Are you asking about in life or in general? For me personally and for the people I'm close to and love—there has been intimidation, bullying, harassment, physical violence, sexual assault and general hardship. Most of this is created by systemic and institutionalized oppression against their identities. Some of the shittiest things have happened with police, doctors and people in positions of power who actually dehumanize us and deny us our rights. ACAB for life! As far as being a "queer punk woman," for me stuff has changed in the ten years I've been playing in DIY punk bands but the punk scene is still dominated by white straight boys, a lot of whom think they have "good politics" and still act in really shitty oppressive ways. I think some of them think because they have friends who are women, queer or trans*, (people can be all of these also), that they have "good politics" and that they never act in homophobic, transphobic or sexist ways, which totally isn't true. That shit makes me furious and I don't have time for them unless they work on their shit. I don't owe them anything and I won't ever apologize for that. I dare all those boys to step up and work hard and be accountable. Every day acts of heterosexism happen all the time in the punk scene here and everywhere else I have travelled—like calling people faggots, dykes and sluts as derogatory terms or dudes being really aggressive and sexually and physically threatening to women at shows, especially when there is a lot of issues around alcohol in the punk scene. There is a lot of complicit silence when people act oppressive. Then it's up to the marginalized person to say something. On multiple occasions I've seen the people facing the oppression be the ones who have to speak out against it. There is still this idea that you're ruining everyone's fun when you speak up. I don't give a fuck if I'm ruining some entitled assholes fun! We have a new song called "Not Just for the Boys." I wrote it because I'm bored to tears with dudes taking up space and feeling entitled to do so. If the person being oppressive is a "important guy"—like he is in a band, been around the scene for a long time, has "good politics" or is really intimidating. Then people will defend him. That's fucked up and bullshit and I demand more from the punk scene. In Glory Hole I assess each situation—how risky is it if I speak up, are there friends around, do I have the energy for a confrontation? Sometimes I fight back and I've gotten a lot of shit. Sometimes it's too hard and I don't feel safe and I stay silent. I feel like performing in Glory Hole empowers me to talk about this fucked up stuff that happens in the world and in the punk scene. The queer punk scene and our allies give me the strength to stand up and fight back.

Phoenix: Yep, there have definitely been awkward times and a couple of very shitty situations for me personally. With Glory Hole, the situations have been few and far between. Having said that, lots of shitty situations happen around us all of the time. I feel that because we so openly identify as a queer punk band, there is no room for misleading folks who come to see us are coming to see exactly that. I feel that the shittiest situations have been when we have unintentionally made people feel isolated by pushing our queer punk agenda so much. There is still so much work to be done by us all to make the punk scene safe and accessible for more folks. Basically every time someone says something to intimidate someone else at a gig, or does

something that invalidates another's life experience then we know there is work for us to do.
MRR: What is something you had always hoped to do with the band?
Griffen: Starting the band was pretty much just to make music together and carve out some space in the punk scene for queers and other folks to feel connected to one another. Shit anything we've already done has already exceeded my hopes really! Having the opportunity to do a Euro tour was amazing, and we've played some wildly fun shows (like the one with Limp Wrist in Sydney early this year). Finishing off our record will be awesome. I guess maybe playing a show with just queercore bands playing can be my next hope!
Rosie: Yeah I feel like having the opportunity to play our music and be involved in many different scenes all over the world is something we have wanted and feel really lucky that it has been possible for us to move around in that way? It's been really exciting to be able to move between the queer, punk and art worlds and inhabit the overlapping borders between all of them for a moment.
KK: Fuck shit up! Make entitled privileged white straight punk boys uncomfortable and alienate them! Be Fabulous! Shit glitter on the face of capitalism!

MRR: What have been some of the obstacles you have all faced as a band or artist?
Griffen: I guess I've constantly struggled with punk hierarchies that exist in DIY scenes. I'm a queer trans person that has learned to play drums pretty much by myself and over the years I've felt not good enough so many times. A lot of the bands I see play in Sydney are made up (mostly) of straight white cis-gendered dudes that have been in bands for like forever and are really good at what they do. Playing shows with these kinds of bands is often hard and it never feels like I have enough "punk cred" or something. But then I just try and remember how much I love seeing bands that aren't just made up of dudes that have been playing music for ages and I hope that we are that for people too and that more queers, trans folks and women learn instruments and start bands too.
KK: I relate to so much of what Griffen has said about punk hierarchies. In high school I got a drum kit and started playing and taking lessons in, I still have the kit! I desperately wanted to play in a band but nobody seem to want a girl drummer. When I was 21 a group of older punk women, who had been in a bunch of heavy bands asked me to play drums 'cause they wanted to start an all girl band. I was terrified/in awe of them and felt intensely nervous. So Scum System Kill—a crusty hardcore band was my first ever band, in the five years we were together we toured South East Asia, the US West Coast and New Zealand and had so much amazing fun! I felt so lucky to have been able to be in that band and think if they had never asked I would have never been in a band at all. I received a lot of invalidating and shitty remarks from dudes like "Oh you're the drummer? You're good for a girl." Girls don't really play drums in crusty heavy bands you know? You can't hit hard enough. You're not strong enough. You don't play fast enough. You know you actually play D-beat like this. You're not playing it right. You must be the singer, no the drummer? The band ended because one of the amazing ladies moved overseas. I didn't play drums for five years after that. Nobody asked me to but there were heaps of bands that needed drummers and that bummed me the hell out and I questioned what I was doing in the punk scene? I didn't have enough confidence to start a band as a drummer and over that time lost confidence to even play. Then two awesome queer punk friends and I had some jams this year with me on drums and it was fun and felt safe. I still firmly believe there is this popular screwed up belief that you can have a sloppy guitarist or bassist but the drummer has to be tight and play heavy, hard and fast for it to be a "good band." That belief has the same five boys who play drums real tight, hard and fast playing in all the DIY punk bands. This stops so many women from starting to play drums in heavy, hard and fast bands. Now I'm the singer and there is a whole other different layer of obstacles! We are explicitly political, I say a lot on the mic and I put myself out there. It's hard and vulnerable and confronting. There are things I'm afraid of saying but wish I could and hope some day I can write about in songs. As a drummer I was able to get away with leaving gigs and not having to talk to anyone. I was shy and people would forget I was in the band so I didn't have to answer questions or bear the brunt of any hostility towards the band. I could play music but be a bit invisible! Now I'm totally visible and that's really new and still hard for me. I come across as this loud, confident, unapologetic queer women but I'm still freaking out inside and trying to be bold! We all gotta be able to love ourselves more in this shitty world that tells us to hate ourselves
Rosie: I'd also say at times I've had insecure thoughts—that are rooted in being someone who falls mostly outside of a straight white cis guys norm—that I need to be "better than the boys" and make the mistake of thinking I need to "prove myself" as a guitarist. But for the most part I feel pretty comfortable on stage with a guitar in my hand playing together with the other Glory Holes. Which is pretty good for someone who can't do anything else on a stage without having a nuclear meltdown, or has great difficulty interacting with other human beings offstage. Glory Hole actually makes my personal obstacles easier for me.
Phoenix: I guess when I first joined the band I was coming at it from a conceptual framework because I actually hadn't played bass for about fifteen years. We had spoken about this thing that Bikini Kill say in a live version of the song "Thurston Hearts the Who" where they say that Bikini Kill are activists not musicians, which was actually supposed to be some kind of shitty criticism thrown at them which Bikini Kill awesomely threw back out there as content and I was like that is so fucking awesome and inspiring! It made me think that is enough motivation for me to wanna play music in a world saturated in tepid, apolitical, heteronormative love songs! I am gonna collaborate with these amazing people and play in this band! Then when it came to playing in front of people my nerves turned me into an awkward mess! I would get so nervous and be thinking oh fuck, here I am, a visibly trans person in this punk space who can barely play bass, it was excruciating! But really being in Glory Hole has allowed me to work through those feelings in such a positive way. I have so much privilege to feel safe enough creatively to express things that are important to me within the creative context that is the band and I love it!

MRR: Can you share what some of your icons or influences have been musically or non?
Griffen: Wow, where to start! Limp Wrist, Bikini Kill, Team Dresch.
Rosie: The Need, Sleater-Kinney, Babymachine, Tracy and the Plastics, argh too many! Scooter which was a Sydney collective that used to put on punk shows with a women and queers focus. They had local and international bands play, those shows in my teens were the first time I ever met other queer punks and you'd leave every show with a burning desire (and a little bit more confidence) to start a band.
Phoenix: I definitely share all of those musical influences and then some! Also creatively I have been pretty inspired by loads of musicians, artists, writers, film and zine makers that use creative language to speak up about oppression and create space beyond societal norms. I have so much respect for so many artists and their creative generosity that it's hard to only name a few! Lately I have been pretty blown away and inspired by Edward Ndopu's photo essay "Decolonizing My Body, My Being," Tracey Moffatt's artwork "Pioneer Dreaming" and I have been cranking +HIRS+ First 100 Songs pretty hard too, and am excited they are working towards touring Australia again soon!

Kk: Millions of bands! Sticking to current queercore or queer identified bands—totally crushing out on Eekum Seekum. Loving Dick Binge, +HIRS+ and Limp Wrist and like Phoenix also heavily inspired by a lot of explicitly politicized queer artists, my favourite being David Wojnarowicz.

MRR: Where would you like to see the band in the future?

Griffen: Still playing queer punk and having fun touring and writing songs until we're old and grey!

Rosie: Oh hell yeah! Meeting other queer punks from around the world and playing together and doing projects!

KK: Doing this forever and continuing to push the limits of what a queer punk band is and what we can do! We've played everywhere from gay clubs, DIY punk spaces, gay karaoke bars, art galleries, laneways, squats, amazing queer dress up parties, house shows, at a big queer fake school assembly—everywhere/anywhere. We have dressed up in the most amazing outfits to play a show and done hella gay photoshoots in public bathrooms. Right now we are about to do this big 40 minute live performance with this awesome artist friend Emma Price called Bentagram and all our songs will be playing backwards through the speakers and we will be playing the devils chord (the tri tone) and using lots of loop pedals and delays whilst in these glorious big black capes. There will be a pentagram on the ground and each of us will stand at one of the five tips facing each other. So we will be looking inwards. Our amazing pink outfits will have a big hole exposing our butts. We will have our backs to the audience and they will get to watch/endure our fabulous queer satanic performance and see our butts the whole time. It's fun, loud and about reclaiming normative regulated public space for queers. I wanna just keep going and see what happens!

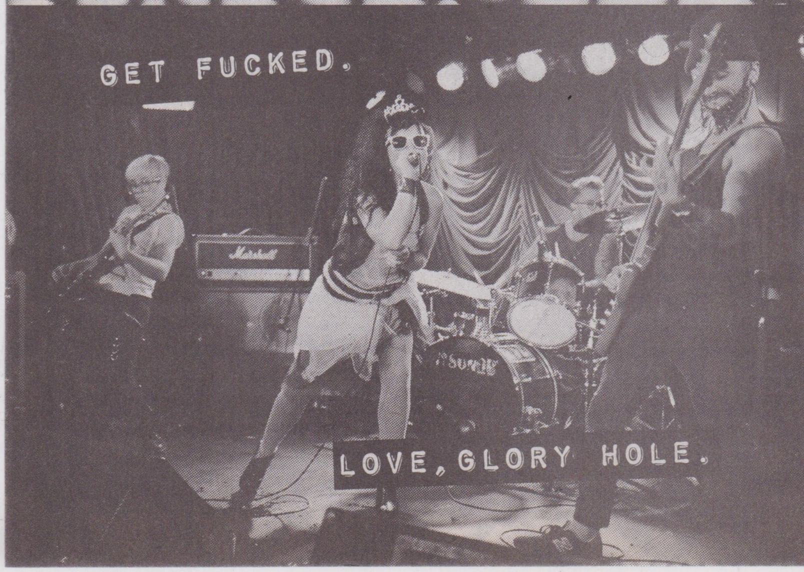
Phoenix: Our relationship as friends, collaborators and as a band is so solid and supportive I just want to keep the creative good times going with Glory Hole! Like the others Glory Holes have said making connections and collaborating with other queers is high on my future desire list always.

MRR: Any plans to tour in or outside of Australia? Recordings?

Griffen: Yes we just did a European tour and played about 20-ish shows. We definitely wanna come to the States really soon! We are working on a record at the moment and hope to have that finished soon. Plus we've got a split with another queer punk band that should be happening soon too!

Rosie: Yeah! We will hopefully have a split out next year with Eekum Seekum on a really great label that we love called Crush & Create from Sweden who have been really supportive. We're shitting glitter we're so excited!

Kk : Yes always and forever until we can't do it anymore! We are writing more songs for our first 12". It's going to be epic!



MRR: Since you are pretty far away what do you all think could make for a much stronger queer punk scene on a global level?

Rosie: I think touring parts of Europe opened our eyes a little in terms of helping us see or imagine what a global queer punk scene could look like and how we could be involved. We met so many amazing queer punks and had lots of really good conversations. I also think labels like One Brick Today and Crush & Create are doing a lot to bring queer punks together, organising tours and putting together releases with bands from all over the world. Australia's cities and scenes can be pretty isolated, geographically and otherwise, so zine and tape compilations like CrushIn can potentially help give visibility to and connect scenes from different places as well as make room to talk about what it means for different people to be queer punks or what is means to occupy a marginalised body in the larger predominantly straight cis white male punk scene or ask other exciting questions.

Kk: Everything Rosie is saying! I think we all keep on making music/zines/whatever and keep sending it to each other and connecting—letters, emails, tours whatever! We support each other and build solidarity and break down isolation. When you and Limp Wrist came to Australia and we played together and hung out and talked about our different experiences of being queer punks—that kind of connection makes the global queer punk community stronger. We are doing a split 7" with Eekum Seekum from Canada. This happened because we had mutual band crushes on each other and we wrote like band love letters to each other kinda. All of these smaller connections can help build this bigger and stronger community and we can hold each other accountable and help each other grow. Knowing you're not alone is a massive thing.

MRR: Lastly, what is an issue you would like to see queers and punks address?

Rosie: I guess there are a lot of things...as these scenes are in some ways just microcosms of larger society with all of its failings. I guess it would be great if punks and queers could shift their focus from talking about single issues of oppression to encouraging a discussion that was more based around how oppressive institutions are all connected to one another. I can understand that intersectionality is perhaps not the easiest concept for everyone to get their heads around at first but I think it's pretty essential and the more we talk about it together the easier it becomes to understand. Also, I have to say Griff totally nails it below.

Griffen: I think mostly just being able have an analysis beyond issues that are just a part of queer and punk scenes. Although, queers and punks have a long way to go in really and truly addressing racism, misogyny, homophobia, transphobia, ableism and classism. Not only do these issues need real commitment and work to change the ways that they exist within queer and punk communities, but tied up with this is the importance of having a much broader analysis of how these intersect and affect one another. I think sometimes punk politics can be quite insular and there is this idea that we can create an alternative space that is outside capitalism. When the reality is, is that we are all living under capitalism and there are things that we can do to resist this, but we can't just decide to live outside of the system.

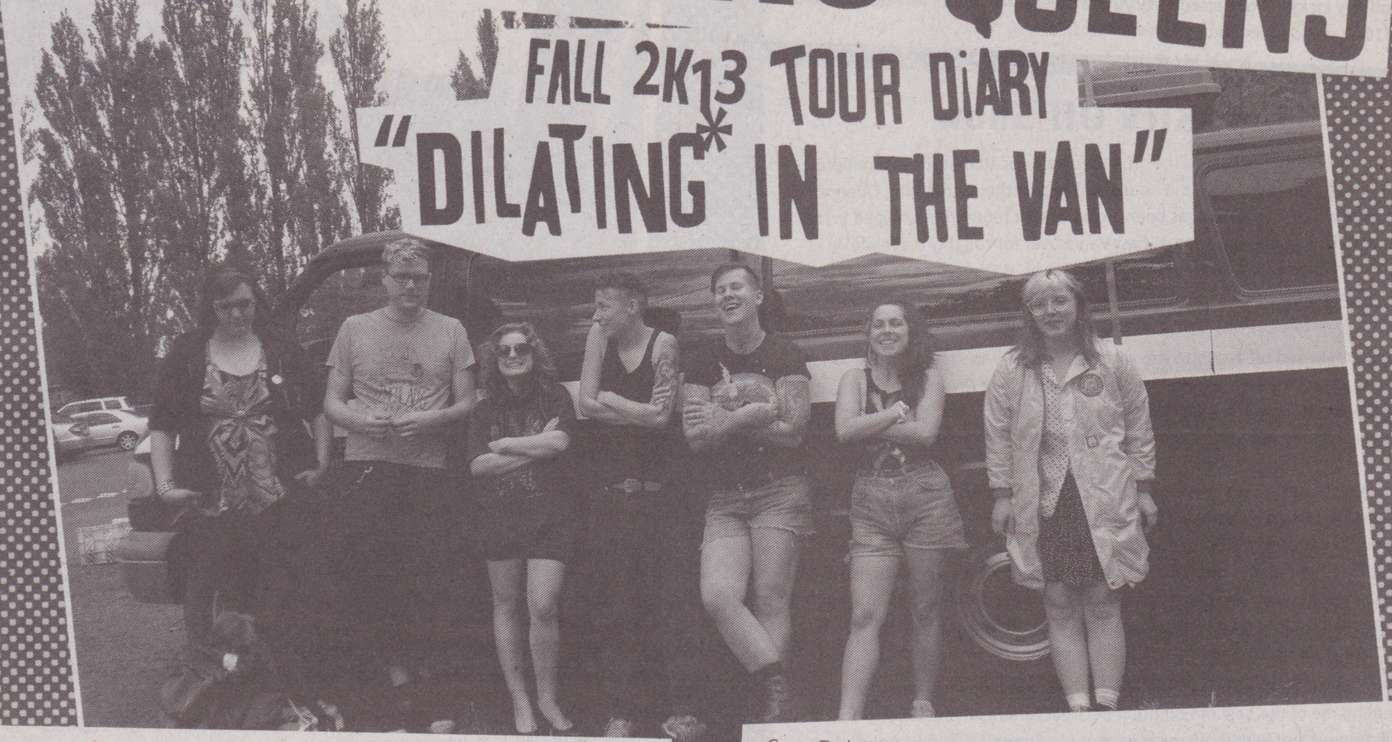
KK: Everything that Griff and Rosie have said so perfectly sums up what I think.

MRR: How can people find your music?

Email us and we can send you stuff!
yourpersonalgloryhole@gmail.com
gloryholequeerpunx.bandcamp.com
www.facebook.com/pages/Glory-Hole

SCREAMING QUEENS

FALL 2K13 TOUR DIARY "DILATING* IN THE VAN"



Hey ya'll, my name's Kay. I'm the guitarist and one of the vocalists for Vancouver, British Columbia's trans/queer noise punk band Screaming Queens. I've been an on-again, off-again Maximum Rocknroll reader since about 1998 or 1999 and yet have never submitted anything. Since this is supposed to be a diary of sorts, I figure that before I continue any further, I should start at the beginning, eh? For me, that beginning was in a high school cafeteria in Ottawa, Ontario in the fall of 1997, the home of Union of Uranus, Okara, Three Penny Opera, & other mid-'90s hardcore gems. On this night, in particular, I was not seeing those rad aforementioned bands but rather some shitty Fat Wreck style skatepunk band. Either way, shortly after that first taste of "punk rawwwwk" I started immersing myself in the pages of HeartattaCk & Maximum Rocknroll, going to dingy legion hall basements, and just basically consuming as much of this newfound music as possible.

And yet, I never participated in the art of music creation myself. In retrospect, it was partly because 99% of the bands I was exposed to weren't queer, trans, or even women-centered (even though I first came out as bi in 1999). It's pretty easy to feel intimidated as young mostly closeted gay-bi when your only exposure to the "Scene" is through macho tough guy bands such as Bane, Hatebreed, A Death for Every Sin and Sick of It All. Truth be told, I didn't even discover Pansy Division till 2005-ish. Riot Grrrl, queercore and all the other stuff that probably would have saved my life back then were simply not on my radar. Sure there were Los Crudos, Killthemanwhoquestions, Buried Inside and some other politically charged non-macho hardcore that I listened to. However, by and large, these bands were the exception rather than the rule.

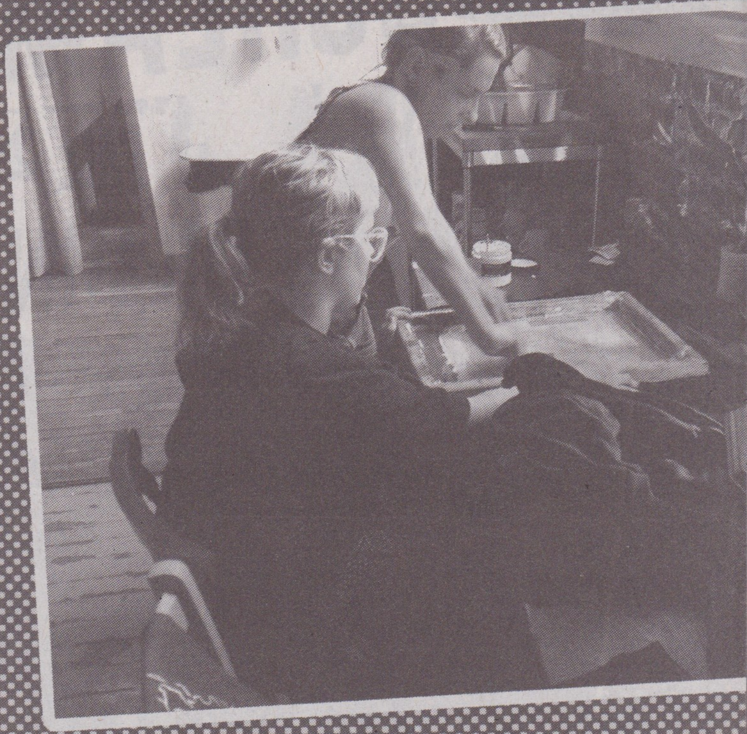
Anyway, fast forward to 2009—a full twelve years since first being exposed to punk—I had begun transitioning from male-to-female & finally started making music. I was no longer the hella-awkward boy-shaped creature that had first moved to Montreal, all confused and alienated. But rather I was a pretty, confident dyke who knew what she wanted out of life and exactly what style of music she wanted to play. My first band, a no-wave, art punk project called the Rimjob, only lasted five months. We wrote seven songs & played three shows before I decided to uproot myself and move across the country from Montreal to Vancouver.

Once in Vancouver, it didn't take me too, too long to find a group of folks to play music with. My second band, Velvet Fist, was a majority trans-core band that played really raunchy dance punk. Imagine the Lunachicks & Gravy Train!!!! dropping acid together in a mystical unicorn forest. Yeah, we were that type of band. Playing bass & doing back up vocals in Velvet Fist was a blast, but about six months after playing with them I felt the urge to take a more up-front role. Thus, in November of 2010 Screaming Queens was born.

The way we came together was pretty amazing really. Our drummer/vocalist, Penelope, had owned a kit for about a decade and yet had never drummed in a band. I had fucked around on guitar when I was a pre-teen but then dropped it for fifteen years and really had no idea what I was doing. Matt, the bassist/vocalist, had been playing bass for years but never in a noise-punk fashion. Hence, the playing field for all of us was pretty even. Penelope gave me her "reject pedals", as she terms them, the pedals that never really worked for the tones she wanted as a guitarist and I used them to make some really piercing feedback. Matt adopted Penelope's bass distortion pedal and we got to work writing songs about things that angered us: the prison industrial complex, anti-sex work feminism, corporate green washing, institutionalized transmisogyny, among a host of other topics. In fact, when we're stuck with what to scream about lyrically, we sometimes literally ask each other "Well what are you pissed off about today?" It makes for great catharsis.

About four months after forming we began playing shows in Vancouver, and pretty much have continued playing at least once or twice a month here. We had never really done much touring, except for one little five-day jaunt in the Pacific Northwest. So, in January of 2013 we decided, "Fuck it, that's it. This fall, we're gonna drag our trans/queer posi, harm-reduction espousing asses across North America." Since Matt & Penelope don't drive, we asked our mutual friend, Evelyn, to come along as our driver/roadie/tour-hang-out-buddy. There was no way I was going to drive 18,000 kilometers in eight weeks by my lonesome. Evelyn agreed, as they had been one of our biggest supporters since the beginning and is always up for a roadtrip adventure. We mapped out a route, down the West Coast to LA, over to Phoenix, diagonally across the West & Midwest of the US to DC, up the East Coast to the New England area, cross into Montreal, down to Toronto and then hauling ourselves all the way back across Canada. Shortly after agreeing to this ambitious tour itinerary, Evelyn started hanging out at our practices, doing back up vocals and throwing extra noise in the mix with a trumpet mouthpiece. Before we knew it, we were writing songs that featured them as the main vocalist and they were officially the fourth Screaming Queen.

We collectively made the decision that before we left for tour we would like to have a nice chunk of emergency band fund in case we didn't make enough show money for gas or there were on-the-road van repairs or other such snafus. All that spring and summer we worked our asses off throwing glamorous garage sales, selling homebrew, hosting a backyard movie screening of the Susan Stryker documentary we take our name from, and throwing one giant all day kick-off FUNraiser party. And we were successful, we had aimed to raise $1000, and by the time we left we had $1150.



Tour Kick Off Show

It was fitting that our tour kick-off had to be relocated at the last minute from the Deep Space house to the house that had birthed Screaming Queens, the Glamhaus. The Glamhaus has been a queer punk refuge/landing pad in the Commercial Drive neighborhood of East Vancouver for roughly a decade. In fact, when we formed in November 2010, all four of us Queens had lived there together. The name alone, along with the ever-mutating free box, has inspired more than a couple of sequined outfits in my wardrobe.

The day started off around 5 pm with one of East Van's most tender bands, (if feminist angst can ever be described as "tender"), True Crush. The dual bassists/vocalists spent their set crooning about taking up space at skate parks as women, crushing out hard and endless summer nights. Promptly after they were done Lunch Lady (Marita of True Crush's other band and fellow Screaming Queens's West Coast tour mates) were up next. Lunch Lady is made up of brassy, sassy, working class punks who've been holding space for themselves & other lady punks in Vancougar's DIY scenes for years. They fiercely scream about stick'n'poking their names on ex-partners chests, easing the pain of menstrual cramps via motherwort and labor rights. In my mind, their show that afternoon really set the tone for how the rest of the tour with them was going to be: witchy, theatrical and imbued with performance art.

Bumflap were up next. They are hands down one of my favorite new bands. They remind me of the best of Ebullition or Great American Steak Religion's back catalogues, but with more overt gender transgression. Then came Nation of Two, Seattle's long-standing, all trans, post-punk duo. Screaming Queens has played with them a half-dozen times over the years and so it was nice to have them come up and help send us off. It's inspiring and endearing to think of the long-standing friendships that are formed via DIY networks: across borders, across hundreds & thousands of miles, across ages & identity categories.

Speaking of friendship networks, the first band after the sun had fully set was another crew of ex and current Glam Haus roommates, Smear Lord. Having toured the continent many times themselves with their previous bands, Mansion Music & KMVP, the members of Smear Lord had given us immeasurable advice and encouragement over the months leading up to our tour. Even though they were brand new (this was only their second show), their Stooges-infused bass lines, shrieking vocals and don't-give-a-fuck attitude made them sound like they had been a band for years. Finally, the last band before us, were Vancouver's baddest band of babes, Hard Bitch. With songs about dyke sex in bathroom stalls, riffs that could rival the best Spitboy song ever cut to wax and anthemic drums, Hard Bitch are simultaneously a party-band for all us homopunks and a giant fuck you to the misogynist manarchists in "the scene." All in all, it was an amazing send-off from a community of folks who had nurtured us & who we knew we wouldn't see for at least a couple months.

Day 1-5 – The Pacific Northwest

The morning after, we decided to all meet at Glam, with hopes of leaving the Lower Mainland by 2 pm. Now, I don't know how many of y'all have witnessed seven crusty queens tie up loose ends before they get the hell out of Dodge...but, suffice it to say we didn't get on the highway until closer to 6 pm. Being the skids that we are, of course, the very last errand we ran before we left was a bottle run to fill up our first tank of gas. After a surprisingly hassle-free border crossing, we finally met up with Jasmine (of Rat Riot fame) and our other friends in Bellingham around 9 pm. We met where my tours always begin, at The Casa Que Pasa on Railway. After a belly full of potato burrito & menthol American Spirits we went to the Creature House, who were gracious enough to let us lay our border weary bodies.

The next day, we decided to do a thrift store run because, of course, what better way to ring in the first night of tour then by all having new outfits? That night we played in the Assumption Dungeon (aka the basement of Creature House) with Dad Jazz, who is this rad powerviolence band that kind of reminded me of later-era Charles Bronson.

The next day, we continued on down the I-5 a teensy ways and played a show at a sweet queer warehouse space in Seattle called the Cockpit. Again, we played with our buds Nation of Two and the Cockpit's resident all POC, surfy dance punk band, Half Breed. It was a pretty sparsely attended show but the weird thing is that sometimes our best sets happen when they're witnessed by like twelve people or less. I split off from the group that night to spend the night with one of my lovers while everyone else stayed with our new collective bestie, Max.

Max was actually the organizer of our Olympia show the next night at the Palace Flophouse, so they hitched a ride with us in our van. From the moment I saw Nancy Drew Pentagrams let out their first blast of white noise, I knew the night was destined to have a very performance-art vibe to it. Nancy Drew inspired us so much that we ended up only playing two songs, extending them from three minute punk songs to ten minute noisy drones. Then Zoe, (Lunch Lady's guitarist/vocalist), who was donning a wedding gown adorned with tampons, started their set by getting the entire crowd to sit cross-legged on the floor and sing along with her to "Lick My DNA, Feel My Strands!" Finally, Hot Fruit played and actually ended their set by covering a Lunch Lady song "I Wanna Be the Girl on Your Arms." It ruled! Actually, what ruled even harder was seeing the looks on the Lunch Lady's faces while it was being played. After the show, Hot Fruit took us all back to their collective house, Divatopia, for a late night of Bananagrams, Dolly Parton's 9 to 5, and deep lez convos about performance art & burlesque. The next morning we watched Tank Girl & went to Dumpster Values for records & vintage swag. I pretty much bought out the entire local section of records, picking up the Margy Pepper LP, the new RVIVR LP, and a Sharkpact tape, amongst other sweet finds.

By the time we said goodbye to Max & our other Olympia pals, it had started to drizzle. About 45 minutes into the supposed hour & a half drive to Portland, we were introduced to the first official Pacific Northwest downpour of the rainy seasons. Our tires hydroplaned, we could barely see the lines on the road, and then, of course, we got lost on PDX's maze of bridges. All this to say we finally rolled up to Slabtown to hear the last blast beats from queer/trans centric metal band, Labryse. Oh well, thanks Labryse for the show even though we didn't technically "see" y'all.

Days 6-15 – California

Touring is a weird thing. People are always so stoked that you're coming to their city and wanna show you all the cool spots. Which is totally great, don't get me wrong, but most often, due to linear time constraints, we only have time to sleep, feed ourselves, pack up and then get to the next town. Portland was the first time this really hit home for me when I didn't get to visit Powell's Books because we were facing a ten-hour drive ahead of us. We did get to go to Voodoo Donuts though, which quenched the "tourist" thirst in me, haha. We blew through Redding, California, crashing at our friend's place, the Booty Ballroom, for a few hours. Before we left we were sure to do our first load of collective tour laundry (aka mostly socks & underwear) and go swimming in the Shasta Lake Reservoir. After the dismally rainy past few days, going for a swim in 95-degree heat felt like we truly were chasing summer down the coast.

That night the Chico-area Pyrate Punx showed us one of the best nights of the entire tour at Monstros Pizza Parlour. We played with local sludgy queerdos E.O.A., classic straight-ahead punks Severance Package, and got as much free pizza as our bellies/faces would allow. The Pyrate Punx then threw us an after-party where Saoirse (Lunch Lady's drummer, aka DJ Sick Biscuits) DJ-ed, and we all danced our gay assess off, until three in the morning! The next morning, a couple of the main organizers, Puck & Molly, made us a tasty breakfast of eggs, home fries, & locally-sourced Chai. Nom, nom, nom. I don't know what it is about Northern California punks & their love of pizza, but the next night we played Luigi's Fun Slice in Sacramento with Jesus Christ Mister & Crude Studs. Sophia, of Crude Studs, took us all back to her place after and we all sat around reading old copies of Maximum Rocknroll & Samantha from Rape Revenge's (RIP) zine.

After having played the past few shows in establishment-type venues, arriving at the Casa Voltron house, a queer safer space haven in Santa Rosa, was like coming homo. That night the lovelies in Moira Scar, an avant-garde deathrock band made the trek up from San Francisco to play with us. There were elements of their set that reminded me of Sun Ra & His Solar-Arkestra, which of course, meant that my mind was instantly blown. I fell asleep under the stars that night in Casa Voltron's outdoor living room/lending library.

The first big bummer of tour happened in Santa Rosa. During our set, my amp blew out. Luckily we had a couple Bay Area shows lined-up, so we booked it out of their super early the next day to drop it off at Upstairs Amps. Having not really had breakfast or lunch, we immediately found the closest Mission Street taqueria we could and stuffed our faces before playing down the street at Sub-Mission. The place that night was packed with folks who really got what we're about both aurally, politically and lyrically. San Francisco was also the first of two nights with the amazingly talented & bitingly hilarious Imogen Binnie reading from her new novel, Nevada. Here is where I have to also give a big shout out to Adrienne of No Bone for helping us with our tour. As countless bands before us have done, to avoid extra border hassles we mailed our silk-screen materials & tapes to her. It was a bit weird to tour for that first week and a half without merch, so we were incredibly stoked to see that they had arrived safe and sound. Thanks Adrienne! After the show, Charlotte, from This or That, took us to one of her favorite pupuserias for late night eats.

All in all, the San Francisco show ruled, but Oakland was really where it was at, especially because Imi joined us onstage that night to read passages from Nevada while we made fucked up, skronky noise behind her. The most surreal thing about Oakland (aside from making $200 in gas money from a house show) was that immediately after Bitter Fruit's last deathrock tinged note rung out, both Lunch Lady & the Queens went down the street to do an on-air interview on the queer punk pirate radio show, Scream Queens Radio. Scream-ing Queens on Scream Queens Radio! It couldn't have been more perfect. Also, some of my fave Bay Area people, No Babies, were hanging out in the studio and it was a nice surprise to see them.

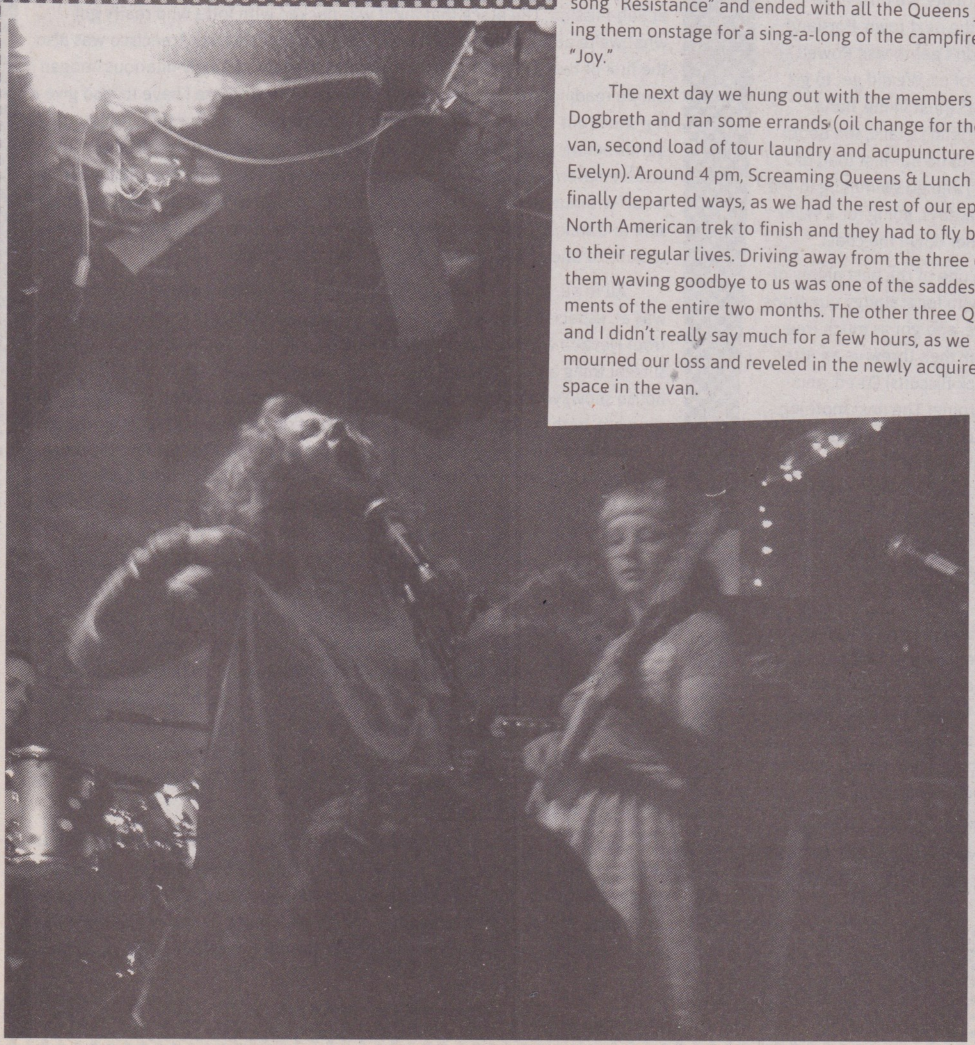
The next night, we weren't able to leave town until 4:30 pm on account of my amp not being ready till four. This was probably the first time on tour I realized just how much of a liar GPS systems can be. The estimated time to Fresno from SF is two hours and fifty-eight minutes, which I thought, "Alright, cool, not bad...cutting it close but we'll make it." Five and a half hours later we finally pulled up to the C.A.F.E. Infoshop, burned out, overheated, and sketched out on way too much traffic. Sadly we missed Fatty Cakes set, but got to spend the whole night and most of the next day with Audrey & the other C.A.F.E. folks chatting about Fresno's activist history, eating Popscicles, and drinking freshly squeezed apple-carrot juice.

Our Santa Cruz show ended up falling through, which our vocal chords & drummer arms were all totally okay with, having just played eleven shows in thirteen days. We decided to drive to Santa Barbara a day early to hang out with our friend, Mallory (of Remembran) and go swimming. Saturday night, Mallory organized this awesome show with locals, Grimace (not the power-violence

band from Saskatchewan, but still fucking brutal nonetheless), at the Biko Info-shop garage in Goleta. Now, having spent years & years listening to Shotmaker, Crudos, & Yaphet Kotto, the fact that we were playing a show in the hometown of Ebullition Records was not lost on me for even one second. In fact, the entire night I half-expected to see Kent McClard walk through the door.

Like I said, the show was amazing, as was the space itself. But, the fact that it was located smack-dab in the middle of a university city was not. Seriously. The thing we battled the most on this tour was roaming packs of jock frat boys. I swear being a bunch of pansies, we almost got our ass kicked a number of times. If I had a quarter for every time someone called me a faggot, dyke, or tranny on this tour...well I probably wouldn't have had to fundraise as much money beforehand.

Anyway, our Los Angeles show was a weird one but most other touring bands we encountered on the road told us their LA shows are weird too. In attendance were us (noise punk), Lunch Lady (Riot Grrrl), Tommy from the Moon Bandits (banjo punk), Toasted (bluesy metal, Ala motorhead), and five people who were not in bands. The cool thing was that we still made $24 bucks, got to hang with Tommy, (who's a total sweetheart by the way), and got to play at Bridgetown DIY which is this rad, anarchist infoshop in the city of La Puente in LA county. The best part about LA was that most of us got to stay with my ex-partner Nora (and her new partner SP) while Evelyn broke off to stay with one of their lovers' places. In sum, LA is a place for playing weird shows and reconnecting with long-standing lovers and exes.



Days 16-17 The Beginnings of the West

Day sixteen's drive from LA to Phoenix was one of the worst of the entire trip. It reminded us folks from the continent's north, who are used to balmy cool weather, never to tour the south in July. This is because even in mid-September the temperature reached 112-115 degrees in the middle of the desert, causing our van to overheat (literally the engine coolant was bubbling) and the water in our water bottles to turn to the temperature of fresh bathwater. Even before we had a chance to leave LA, though we had to vacuum out the van in the blazing heat, as we were worried about the pop-up border checks we had heard about existing between California & Arizona. Being from a city where there is a weed bicycle delivery service, it's pretty safe for the readers to assume that we had been chronically indulging down the entire west coast. Alas, we did not want to be caught with even a crumb by the Arizona state patrol and their dogs.

The sight of us piling out of the van in the parking lot of Phoenix's Trunk Space must have been hilarious. As all seven of us stumbled out of the van, I'm pretty sure we were all muttering and swearing along the lines of "Fuck this weather," "Fuck this state," "What the fuck?" and "Goddammit, where's the closest cold beer?" On the walk back to the trunk space from the aforementioned cold beer run, we met up with our hosts, Tristan & Erin of Dogbreth. Once we had marginally cooled off, the show ended up being a blast! Lunch Lady's set started by them covering a Screaming Queens song "Resistance" and ended with all the Queens joining them onstage for a sing-a-long of the campfire song "Joy."

The next day we hung out with the members of Dogbreth and ran some errands (oil change for the van, second load of tour laundry and acupuncture for Evelyn). Around 4 pm, Screaming Queens & Lunch Lady finally departed ways, as we had the rest of our epic North American trek to finish and they had to fly back to their regular lives. Driving away from the three of them waving goodbye to us was one of the saddest moments of the entire two months. The other three Queens and I didn't really say much for a few hours, as we both mourned our loss and reveled in the newly acquired space in the van.

Epilogue

The rest of the tour (aka the non-Lunch Lady part) was a blast. Look for that part of the diary via informal zine networks in January, under the same heading "Dilating* in the Van." Also, sometime in 2014 (or maybe even 2015, you know how things go) look for a Screaming Queen's 7" on Glamhaus Records, a split LP between Screaming Queens & Lunch Lady on Talking Help Records and another tour! Get in touch if you can help us out with shows in either the Deep South, the Far North (ie: the Yukon or Alaska), Canada's East Coast, or Europe 'cause those are definitely the places we want to tour next! Also get in touch if you want a copy of our tour tape or just want to shoot the shit about smashing the cis-tem. eastvanscreamingqueens@gmail.com

**P.S. if you don't know what dilating is Google "post op genital reconstruction surgery + trans woman + dilating". I promise your little cis-minds will be blown!*

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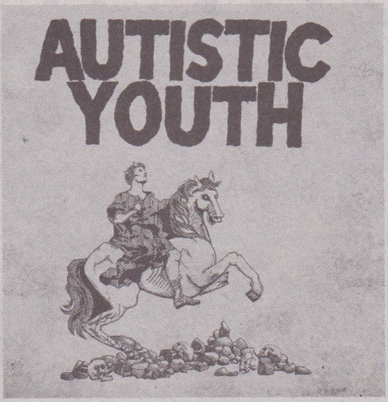

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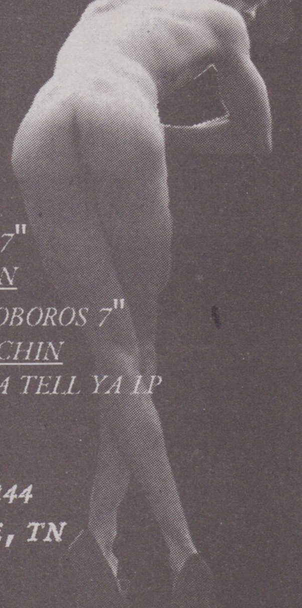

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CLOSET BURNER

It is no secret that scattered amongst Middle America there are punks filling basements with mold and distortion every time their landlord blinks. What drives kids to rent houses with basements and work awful jobs for junk gear has to be tacked up to more than just boredom. This drive and work ethic has to come from kids who want to be more than just snot nose rebels. Politics and filth are part of our lives for a reason. That is something we as queer people, as punks and as human beings, who live in a society that only works for those that least deserve it, must remember. It's bands like Closet Burner that prove punk can be interesting, that punk can have purpose and that kids can care. I find a lot of value in telling society to "fuck off," but like anything, it is necessary to justify, whether you are queer or not. Closet Burner exists to remind you of those reasons for having that fuck off attitude you stud and pin on your sleeve. With descriptions as ridiculous as melodic powerviolence and fastcore, I would find it more suitable to say that the self-described juicy hardcore band is fast, aggressive hardcore. As a queer punk living in the Midwest, I was beyond stoked when my good friends asked me to conduct this interview. With a little help from the internet, we were able to sit down and talk to members that are currently scattered across three different states and discuss the existence and politics of one of the Midwest's most important current bands. Interview and photos by Emmy Ramone (Cretins of Distortion fanzine/Pit Stains)

MRR: What is your name what do you do for Closet Burner?
Matt: My name is Matt I do vocals and other rantings.
Nathalie: My name is Nathalie and I play guitar.
Jon: My name is Jon and I play drums, but we also have two other members. There is Will who plays second guitar and sometimes bass and then Jonathan who plays bass. Will plays bass when Jonathan is not there.

MRR: Why did Closet Burner become a band?
Matt: We became a band because I really wanted to be in a band that talked about queer stuff and talked about queer politics because I was really dissatisfied with the scenes, specifically the hardcore scenes that I was involved in. I love aggressive music, but I felt like there was nobody to sort of represent what I was about. So, I was just like, "Fuck it," and found some people who were down with that because and it's been fuckin' awesome.

MRR: Bloomington as a city and as a punk scene is considered relatively queer friendly. Do you think Closet Burner fits in with that, or do you think it became its own thing separate from Bloomington's more established queer communities?
Matt: I feel like I wasn't really familiar with a lot of queer punks before we were a band and I'm not sure if it is because more queer punks happened to be out and about after we became a band, or if it's because they have been there all along and I was just naive. However, I think Closet Burner has always been in Bloomington's queer punk scene because I feel like queer music scene, not just punk, is really weird because it's all over the place. Whether it's queer folk, just weird crazy stuff or hardcore like us, people were stoked because we were queer, even though a lot of people didn't necessarily like hardcore. That's the vibe I got at least.
Jon: Since Bloomington is not known for hardcore music, that's what was different; a lot of the ideals ran throughout various parts of the community, but there were no hardcore bands.
Nathalie: Another thing that I feel kind of set us apart was that we played for a lot of different kids rather than just the more queer friendly scenes, at places that were different from where the queer community would typically play...a lot of scenes that weren't necessarily going to be queer friendly, definitely lots of people who were more into hardcore than queer punk music or queer politics.
Jon: Yeah, like we played in Indianapolis a lot.
Nathalie: We also played out of town a lot.
Jon: Also, most people in Bloomington probably already supported what we do to some extent.
MRR: That leads to the next question. Indiana as a state is not considered very queer compared to Bloomington. How do you think Closet Burner represents itself and is seen in cities like Indianapolis, Fort Wayne and even Louisville?
Matt: Whenever we go play shows outta town or we're going to a show where I'm not really sure what's going to happen or where I don't really know people, I kinda come with a fuck-you-attitude. Like whenever we play in Bloomington, it definitely feels safe there because people like us and we're familiar with them. But going even as far as Indianapolis, you can't really be sure how people are going to receive you, so I see it as a thing where we just have to show people where we stand.
Jon: That last thing Matt said was very important. I have always found it important to go play places where people have not necessarily heard those ideas or that are not used to hearing them very often whether they like it or not. I'd rather do that than, for a lack of a better term, "preach to the choir."
Matt: Yeah, because we play Bloomington a lot. Sometimes we play shows back to back and the type of band we are, we want to share our ideals and feel like we're in this band because of that. If we're just telling the same people the same ideas over and over, it gets just kinda like, "This is fun, but it's getting less fun. This is getting less interesting." We love playing in Bloomington, we love coming back and playing a fun show with a bunch of friends. We also always have new things to say. What I am trying to say is, that's why we love playing out of town. Even though it might get weird it's because we don't care how people think of us necessarily, like if they disagree with what we're saying it's like, "Good," we are just going to keep being ourselves because, "Fuck you." Ha ha.

MRR: Besides preferring hardcore, do you think it is important that hardcore has a band like Closet Burner and that Closet Burner is a hardcore band?
Matt: I think it's important that Closet Burner is a hardcore band in that scene lacks visible queer representation. It is very male dominated and homogenous and the more aware of it I became, the more it grossed me out. I thought that hardcore was about justice and anti-hegemony, but that hegemonic attitude was all I was seeing, at least in the scenes I was more involved in. I found it to be really boring and if there is going to be aggressive music, it needs to have a politically conscious message to challenge that hegemonic attitude. While aggressive music is great for letting out your frustrations, it doesn't necessarily and that is something I struggle with. As someone who identifies as a man, you're unlearning all the bullshit that is brought onto you by society and the way you should enact your gender. I see that a lot in hardcore, because it is male dominated. And since Closet Burner does identify as a queer band, I feel like it is something we make sure we address and work to have an influence in smashing.
Nathalie: Yeah, and it's stereotyped that heavier bands are gonna be masculine or heavier bands are not gonna be associated with queer things or even gender roles, especially femininity or anything that relates to femininity. These

things are really the antithesis of what people consider hardcore. So, to be a queer band that stands against hypermasculinity, homophobia and the idea that femininity is something bad or less than equal, is really important.
Matt: I guess it's interesting because I love aggressive music, and I think it's important for Closet Burner to be an aggressive band, but I also struggle with my feelings towards music being aggressive because I've seen that for so long in hardcore. Like Nathalie is saying, that is the stereotype, but I also feel like those are traits of the hegemonic masculinity that men are supposed to strive for, like aggression and anger. Those are things that are considered OK for men to be and to express but not for women, and I've always struggled with that. I want to distance myself from that, but I also think it's good for queer people to be able to let out their aggression and anger.

MRR: That is part of why Closet Burner is different from other hardcore bands. What else makes Closet Burner different from most queer hardcore bands that people commonly look to like Limp Wrist?
Matt: I think the primary thing is that we are a little bit more serious in our politics, and while we are very silly people who do and say silly things, we take what we say as a band very seriously and take our existence as a band very seriously. Bands like Limp Wrist are incredible and I love them, but that is sort of what people jump to, like "the queer hardcore band" and that is cool and awesome. However, I think a lot of people in hardcore, especially straight people, tend to minimize it like, "being gay is silly and ridiculous." Fuck yeah it is, but we are real people who experience some cruel shit and uncool stuff in the scene that is not being talked about.
Nathalie: We have songs that address issues that aren't obvious in queer culture. We address a lot of issues, dealing with gender and transgender people and the way they relate to how queer people see each other and themselves. As well as things like bullying, suicide and domestic abuse in queer communities; things not a lot of bands write about that often; probably because those are harder issues to write about and talk about. Not that there aren't other bands that do that, and they do it fantastically, they can just be hard to find. I feel like a lot of the time queer punk bands get turned into token bands, and we are definitely not a token queer band.
Jon: I guess I could add to those far superior answers. I think that being from a place that is not very recognized as a queer friendly area, Bloomington is, but if you don't know anything about Bloomington, you're just gonna say, "Oh, Indiana." I mean, Matt is from Worthington. So when something comes from there, it shows queer people don't just come from San Francisco. I mean, even though we don't all live in Bloomington anymore, only Jonathan does, we all live in places that are like that in the Midwest. I think that separates us from a lot of bands.

Nathalie: Yeah, I think that is important, that we are from the Midwest and we are playing for Midwestern people. Growing up in the Midwest, you get a different look at this type of culture than a lot of other places.
Jon: Also, a lot of bands go on tour and they skip over these types of places. They play New York or San Francisco; the Midwest is a place they feel they can just skip over. We're one of those bands playing for those types of places a lot, with ideas they might not be used to hearing. So I think that the place we're from is very important.

MRR: I also feel that the Midwest right now is really considered this crazy place where punks party constantly and are out of their minds, but there are bands like Closet Burner going and playing wherever, talking about really serious and important things. Doing this while playing with bands that have that reputation and want to have that reputation.
Nathalie: Yeah, definitely. We think we stand out in that way also. You know, scene trends come and go and it is important to remember bands like us exist even if we aren't the most hyped band in the scene.

MRR: What releases does Closet Burner have? Any future plans?
Matt: We had a demo tape, but I don't think that is in existence anymore…
Jon: We destroyed 'em all!
Matt: Ha ha, well, we're out of copies of the demo. We still have a few copies of our single sided 12" with all of our demo songs and more, with a sweet cover and you can listen to both of those on our bandcamp.
Nathalie: We also have someone who is going to release a tape version of the 12" in Greece, who is distributing queercore stuff around Greece. I think is really cool because even though the U.S. still has very serious problems with its policies regarding queer people, those policies are relatively humane compared to other places. There are countries that have many more problems with human rights, specifically for people who are considered out of the norm. Greece obviously has lots of political instability right now, it's really awesome that our thoughts are getting across the world and people think they are important enough to support and talk about. We've talked about writing and recording a 7", but we're all over the place right now. However, we are still a band and plan on writing and playing shows as soon as possible.

MRR: Shout outs or fuck yous?
Matt: Shout outs to Bloomington because we don't live there anymore, but it's still awesome.
Nathalie: Fuck you to people who say faggot as an insult. I feel like we have a lot of people we generally want to say fuck you to, ha ha.
Matt: Yeah fuck you to far too many people.
Matt: Shout out to our members that aren't here. If you're ever in Bloomington, Indiana our bass player Jonathan owns a skateboard shop, Rhett skateboarding. Hop in and represent that shit.

GROKE

GROKE IS A RAW AND MINIMAL SLUDGE TWO-PIECE FROM PROVIDENCE, RHODE ISLAND, MADE UP OF TWO PEOPLE NAMED JULIA AND KATRINA WHO PLAY DRUMS AND BASS RESPECTIVELY. THEY HAVE BEEN PLAYING SINCE THE SUMMER OF 2011 AND HAVE GONE ON ONE SHORT TOUR AND ONE MASSIVE TOUR IN THE U.S. AND CANADA. THEY'VE RELEASED A DEMO AND A FULL-LENGTH TAPE, BOTH RECORDED AND MIXED BY JULIA. GROKE IS CURRENTLY PUTTING TOGETHER NEW MATERIAL TO RELEASE AND ARE PLANNING A CROSS-COUNTRY TOUR FOR THIS WINTER. KATRINA ALSO PUTS OUT THE ZINE ROT. INTERVIEW BY MAX POWER. PHOTOS BY ROSIE.

MRR: Let's start with the most important question, what are your signs?
Julia: Scorpio, very Scorpio.
Katrina: Cancer.

MRR: What are your risings?
Julia: It doesn't even matter because I'm so Scorpio.
Katrina: I'm Scorpio rising, Libra moon but I don't really know what it means.

MRR: The way it's been best described to me is that your signs are sort of like an egg, the rising is the shell—what everyone sees. Your sun sign is the white—what the bulk of you is made up of. And your moon is the yolk, your core. I've also heard that the rising sign is what you strive to be.
Julia: Huh, that's really interesting.

MRR: What's living in New England like? Are you both from there?
Katrina: We're both from Rhode Island.
Julia: I was born in Trenton, New Jersey technically but moved to Rhode Island when I was eight.
Katrina: New England is cool because everything is really close but there are a lot of different scenes and maybe more overlap than other places. Providence is really different than the punk scene in Boston or the weirdo scenes in Maine and Vermont but we still all host each other's bands and know what's going on. Also, New Haven, Connecticut is pretty real right now.

MRR: Can you talk more about the scene in Providence and how you've seen it change?
Katrina: Yeah! I'm technically a baby but have been going to shows in Providence for like eight years.
Julia: I really appreciate the amount of different stuff you get to see going to shows in Providence. I think part of the reason that a lot of the music and art and shit that come's out of Providence is interesting to me is because the people creating it are pulling from a lot of different places.
Katrina: Yeah, totally. It seems like there has been more new energy in the last few years but that might be just my warped perspective as a younger person in the scene who has been in bands and booking shows after spectating for a while. Providence is cool because there's a really big age range in the scene. People who were running legendary underground spaces a decade or more ago are still going strong but there's always room for newcomers—It feels like an older scene in a lot of ways and it is really familiar.
Katrina: The scene runs on a cycle of space and eviction and it can be on fire or feel dead. There have been some weird windows of time and space in Providence where really rare stuff has happened and I'm really glad for that. Like, Groke probably wouldn't have been a band if we didn't have a huge semi-abandoned rope factory to live and practice in and a ton of borrowed gear.

MRR: What are some queer bands that have inspired you?
Katrina: Negative Queen, Eekum Seekum, Primary Stress.
Julia: Psychic TV, Gorgoroth, ha ha. A lot of my favorite bands are straight, which I feel is something that motivates me to make music, because in a way it feels like something that queers and women have always been pushed out of, or at least not remembered in. There are also definitely tons of other bands, though, like HIRS, Correspondences. And TATU!
Katrina: Even though our music doesn't sound like it at all, I've been encouraged for a long time by bands like Limp Wrist and Harum Scarum and punk bands that sing about queer space.

MRR: TATU is so important to me.
Katrina: We have a secret.

MRR: Oh goodie, I love secrets!
Katrina: We are going to be a TATU cover band for Halloween next year.

MRR: Well you must understand that this isn't going to be a secret for long. Will there be synchronized dancing?
Julia: Probably not.
Katrina: I do want to run in place.
Julia: Only if there's a rain machine.

MRR: What are some other Providence bands that you are stoked on? I was told to talk to y'all about Bonedust.
Julia: I have actually never seen Bonedust play
Katrina: Neither have I. You saw Vvltvre though, right Julia?
Julia: Yeah I saw Vvltvre, another band that Pippi is in, when I was fifteen at some show at 17 Mules (a now dead warehouse space). It was really inspiring for me at that age to finally see women playing aggressive, dark, harsh music. I remember Pippi was drumming and wearing some kind of crazy headgear/mic set up and the bassist had her back to the audience for most of the set.
Katrina: Pippi Zornoza is this great metal witch who co-founded the Dirt Palace, a landmark feminist art space in our neighborhood. I guess I talk a lot about feeling alienated as a queer person in underground scenes but it's been pretty crucial and inspiring to be able to be around spaces like the Dirt Palace and have them be part of the landscape ever since I can remember being aware of an underground scene.
Julia: As far as other bands, I think that only band that matters right now is Katrina's other band Bitters. Our friend Jess sings and is probably the most perfect vocalist in the world and I'm a total sucker for drone-y bass. Perfect band.

Katrina: Thank you, Julia. Jess is amazing. She sounds like Diamanda Galás, Jimmy Somerville and Elizabeth Fraser all at once while obviously being a sick individual.
Katrina: I'm in two bands and they are both intuitive evil gay two-pieces with my best friends forever.
Julia: I'm also obsessed with DJ Lynx Pearl Hovercraft after seeing her Memory Cloud video this past summer.
Katrina: Shoutout to Downtown Boys, a super tight "bisexual bilingual" danceable cop-hating punk band who are putting out a 7" on Sister Polygon Records and just released a music video earlier tonight. I'm also psyched on Scream Mask, Virusse, Yerri, Work/Death and In Heat.

MRR: Rad, thanks. I'll have to check that stuff out! What is your favorite gay haircut?
Julia: I'm sick of all of them.

MRR: I agree, I'm growing mine out into a non-haircut. I mostly just want to look like Kurt Cobain.
Katrina: I get that so much.
Julia: I'm trying to grow out my bangs right now but have ended up having the exact same haircut as Lars from Metallica before they all cut their hair.

MRR: Do you have any favorite gig stories?
Katrina: We played on a pallet stage in the woods in Vermont in front of a burning effigy on the equinox and that was sick
Julia: Yes, in the rain to a bunch of wasted punks covered in mud. It ruled, though I thought that my truck was going to fall over while driving up to the load-in area but all went OK in the end.
Katrina: The next day we played in a milking barn in Maine with our friends Swaath and that ruled. There was a fucking huge pig and a lot of cute dogs. Swaath are some great punks from Maine that play stoner metal that Imogen Binnie probably already told all of you about.

MRR: Swaath is so brutal, I saw them play in New York City last year and they killed it. I hope y'all play together again!
Katrina: Definitely! We always will. Oh! We played a ruckus eviction party at our friends Erin and Dennis' old space in New Haven, Connecticut. I think it was an art show too and a bunch of queers came out from the region. It was this tiny subdivided mill space that was totally packed and the landlord came in yelling while the Groomers were playing and they didn't stop until he grabbed Erin who was playing bass and led her outside while she was like, "I know, I know, I'm soooo evicted." It was very much a punk party scene from a movie. Those guys have a new spot now and Erin has a sick new band called Narcisister so they won.
Julia: One of my favorite shows we ever played was on Halloween in 2011. The party was in the old rope factory we used to live in right before it got evicted. There were three show spaces on the floor we lived on, so there were three different stages and I think something like 22 bands that played. We were a Flipper cover band and played last at like 5am.
Katrina: Ugh, yeah it might not get better than Halloween 2011 ever.

MRR: Fret not—TATU 2014! Can you talk about transphobia, homophobia and/or sexism that Groke has encountered while playing shows or on tour?
Julia: We get a lot of men at venues expecting that three more male members of our band will roll up to a show after we get there. Shit like that happens a lot. Guys will try to help me set up my drum kit or load Katrina's amps from them, that sort of thing.
Katrina: We get read as cis-women when we play at straight/cis spaces and definitely feel the harsh effects of misogyny in punk and metal. This also erases our queer identities and gender identities.
Julia: In straight punk and metal spaces, I often feel over sexualized and not taken seriously, however I feel that because I am AFAB [Assigned Female At Birth], I don't deal with the physical violence and aggression that is directed at trans women or genderqueer CAMAB [Coercively Assigned Male At Birth] people in the same spaces. In general, we've been pretty lucky and haven't faced much violence or aggressive bigotry. We've had good contacts for most of the shows we've played.
Katrina: Yeah, exactly. I'm also really psyched that when we have toured, we've had a lot of queer contacts. I can't really imagine what it is like to be in a straight band doing a straight tour. There's an added level to it—we want to play music and hang out, but it's also been so crucial to meet queer people booking shows and playing in bands in places we've never been.

MRR: That's really excellent. As a queer punk, I constantly feel really grateful to have access to all of these other really fabulous weirdos from other places and experiences. What were you like as teens? Is there anything you'd like to share about coming out?
Katrina: Ha ha, I was an annoying baby with wacky hair. A little bit anime freak, a little bit crust.
Julia: Yeah, total weird closeted crusty baby through high school. For me, coming out was and is a weird thing that feels like it never happened but is also endless. Not that it never happened, but I don't feel like there was ever like something that just flipped. Or one moment that I realized I was queer or something.
Katrina: Yeah. Sometimes it feels like punk and even more so anarchist and radical scenes make queerness out to be this vague thing that everyone has some kind of subcultural claim to, and I think I spent some time in that haze. I got louder and more specific as an older teen and had one sit down talk with my mom where I was like "I like girls, ride trains and have a lot of anxiety and depression," and she was like "obviously."

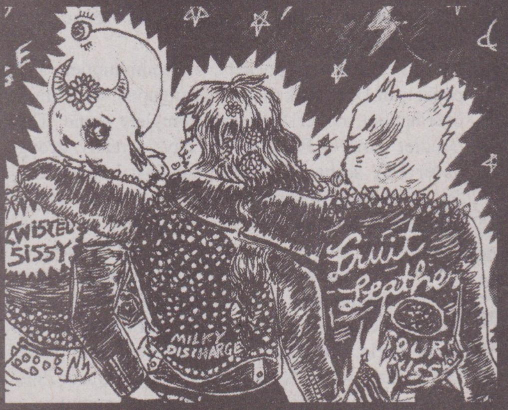
MRR: Yeah, my mom wasn't exactly surprised either. I've never read or watched the Moomin series but I know that's it's how Groke got it's name. Is Moomin something you bonded over from the beginning?
Katrina: I don't know how Julia and I bonded in the beginning, because we have known each other eternally. But I grew up with those stories because my mom's family is Finnish. They're sweet and everyone does some seasonal traveling or hibernating and lives in a big house together. The Groke is this ice beast who everyone is really freaked out by but she's actually OK, just extremely cold and misunderstood (just like our lesbian emotive hardcore metal band). Also, Tove Jansson, the creator of the books, was a lesbian, which I only found out a few years ago but makes so much sense.
Julia: I read the books as a kid also. I love a one-word band name and Groke seemed fitting. It's sort of awkward to say, sort of ugly and ambiguous sounding if you don't know the Moomin books.

MRR: Which anime is the most like your life?
Julia: *Revolutionary Girl Utena.*
Katrina: Yes, definitely. The fight song in *Revolutionary Girl Utena* is a major inspiration and the most metal thing.

MRR: I've never seen it. Fuck the supermoon, I guess that's what I'm doing tonight.
Katrina: You can't watch it beneath a window full of the moon? It's a good combination. Utena is all about the apocalypse and lesbos.

MRR: My two big favorites. What are your favorite queer films?
Julia: *Don't Deliver Us From Evil, Heavenly Creatures, Thelma and Louise.*
Katrina: Yeah, *Heavenly Creatures.* John Waters and Pedro Almodóvar are pretty solid, sometimes there's stuff in there that's questionable. Almodóvar definitely makes some of the best scenes of gay punk rockers partying. *Daisies* by Sedmikrasky, is not really gay, but it's about two girls fucking shit up impressively, so it's honorable.
Julia: *Times Square.*
Katrina: The lesbian content of *Times Square* was vastly cut out for its release, which is a massive disappointment. Also G.B. Jones is a major hero of mine but her films are really hard to track down.

MRR: Awesome. Thanks a lot for talking, Julia and Katrina. Please make sure to record your TATU set!
Katrina: Oh we will.
Julia: Thank you!



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london queer zine fest

Charlotte Richardson Andrews is, amongst other things, a journalist, writer, zine-maker, and organizer. She's the brains behind Queer Zine Fest London (QZFL), which is back in December for its second year. As a tabler at QZFL 2012 and 2013, I spoke to Charlotte about London, zines, being working class, organizing QZFL and her wish to create a visible community space "Where queer zinesters and DIY publishing rules." Interview by Melanie Maddison. Pictures

MRR: Hi Charlotte, how are you, what are you up to right now?
I'm at home—a flat in Kingston that I share with my girlfriend—wearing various layers of thermal clothing, 'cause we're too poor to turn the heating on! My kitten, Midnight, is running through the flat hunting a fly.

MRR: How long have you been in London, and how do you spend your time?
I grew up in West London and spent a large part of my teenage years living on a council estate in Brentford, which borders Middlesex and London. I'm currently living in Kingston, which borders Surrey and London. Living in these in-between places means I'm both Londoner and outsider. I'm a freelance journalist, writing mostly about music, social politics, and LGBTQ issues. Freelancing is a haphazard way of making a living, with little security. My income fluctuates from month to month, so I work temp jobs to plug the gaps.

MRR: What is the punk and DIY scene and culture like in London?
I think there are pockets of communities and pockets of DIY/punk that are contiguous, sometimes overlapping, rather than one, complete scene. The trendier parts of East London have a really strong queer DIY scene happening, but East London can feel far away to working class queers like me and my girlfriend, who grew up or live in the south east/west. It takes us an hour and a half to get to east London, so there's a distance and cost involved in order to access it. Also, I think punk and DIY cultures are subject to the same class, race, and gender hierarchies of the wider world. I tend to feel quite isolated from punk/DIY culture, which is partly why I started Queer Zine Fest London—to create a mini scene/community.

MRR: Is gentrification in London altering or affecting this?
It's hard to say. Aggressive gentrification, which is happening everywhere, tends to purge spaces of DIY/punk potential. At the same time, projects like DIY Space for London and events like Fattylympics show how punks are answering this—with direct, community-driven action. Groups like House of Brag, which set up queer social centers via squatting, are also testament to how disenfranchized queers and punks fight back to reclaim space in gentrified London.

MRR: To give us a taste of your world, could you name some of your favorite UK bands, zines, venues, social spaces, creative spaces, or independent stores?
Some of my favorite current punk bands are Homosexual Death Drive, Skinny Girl Diet, Good Throb and Savages. I loved Japanese Voyeurs while they were around. New bands I'm digging include The Wytches and Keebo. Zines, pretty much anything by Charlotte Cooper. Venues like Power Lunches in East London put on excellent punk shows all the time. I just wish they weren't so far away! The Shacklewell Arms is nice and scummy and if I'm after a night of heavy metal, The Intrepid Fox is my go-to. The Fighting Cocks in Kingston is a long-time hub for local punk and metal bands. I put on shows there for a few years, booking female-fronted bands in an attempt to balance out the boy-majority. It used to be my local, but after one too many incidents with homophobic/sleazoid creeps, I feel uncomfortable there now. I brave the anxiety for events that I wanna support though, the recent debut of the Autumn Zine Fest being an example. Social spaces: the truth is I'm more of a homebody than most people realize. I like the British Film Imstitute when the annual London Gay Lesbian Film Fest is going on, the Rio Cinema in Dalston and places I loved that no longer exist include: The Ghetto, Metros, Vespa Bar, G-A-Y/Astoria and First Out Café, all victims of the cross rail expansion in and round Soho and Tottenham Court Road.
Creative spaces: for me, these tend to be intermittent pop-up DIY events, rather than permanent venues/spaces. Ladyfest events (across the UK), Alt Press Fair, DIY Cultures, and of course, Queer Zine Fest London (QZFL). Independent stores: Kingston's very own Banquet Records. Local heroes, for real. And so much more than a record shop!

MRR: Could you tell us a little about the self-published zines you've made recently?
I'm currently working on a community zine for/by/about working class queers; the working title is *Queer Working Class Zine Project*, because I've yet to come up with anything snappier, ha! I'm feeling really emo about some of the submissions. People are writing about being queer, working class, fat, immigrant, crip/disabled, marginalized, angry, policed, emancipated, proud. Some of them really have their shit together. They know exactly where they are and how the big picture works; others are still very much in transition, newly politicized and/or queer, still putting the pieces together and working out their place in the world.

MRR: What is your impetus for making zines solely from working class perspectives, and have you created this project because you see a lack of working class involvement and/or visibility in zine and DIY culture?
Charlotte: I was inspired by *Poor Lass* zine, *Hard Femme* zine, my girlfriend, my family and my working class friends on the UK zine scene. I come from a complex working class background and have become increasingly politicized about both class and queerness over the last five years, as has my girlfriend, who's of immigrant Portuguese descent. I want to write, speak and learn more about how queerness and working class-ness intersect; and a community zine seemed like the best way to do it.

MRR: In your opinion is it unfair, inaccurate, and unqualified for individuals to make general sweeping statements that zine and DIY culture is a middle class affair? Is it more the case that working class people find it harder to be seen or heard due to the class privileges of the majority?
Yes and yes. Saying that zine culture is middle class totally erases the experiences, challenges, and achievements of working class zinesters who have helped to shape zine culture, or may be working hard to do so from the fringes. As a working class person whose favorite zinesters are also working class, this kind of comment totally ignores both my experiences and those of my peers.

MRR: Linked to this, do you think the perceived lack of working class people in punk and DIY culture is a result of the financial privilege associated with being able to afford to do unpaid work (if indeed you view cultural production as "work")? For example, working class people can't always afford zine print runs, or to the take time off from their paid work in order to complete projects or tour, or can't afford to travel to events, so aren't always visible as cultural producers.

Yes. Middle class people do tend to own punk traditions and zine culture is no different. However, it's complicated. When I started making zines, I was a budding queer feminist, studying part-time and working a shitty minimum wage office job in order to support myself. I used the office photocopier to print my zines when no one was around, so apart from postage stamps, there was little personal cost involved. I was relatively housebound (partly because I was too poor to socialize a lot in central London, where the then queer scene was based, but mostly because I was grappling with long-term agoraphobia and depression), so I had time on my hands in the late evenings and used the internet to find collaborators. I came to zine culture from a working class background, hoping to connect with others and find a community—and I did. To dismiss zine culture as solely middle class is facile and unhelpful. That said, I'd definitely like to see more working class people active, visible and celebrated in zine culture. I'm doing my bit with the Queer *Working Class Zine Project*.

MRR: In December you're running the second Queer Zine Fest London (QZFL). How did last year's event go? Do you have any particularly favorite memories, and are you pleased it's back for its second year?
Last year's inaugural event exceeded my expectations. Some folks called it queer Christmas, which was lovely, and the positive feedback I got really blew me away. It convinced me to make it an annual event. I'm glad it's back again, though this year has thrown up its challenges, some familiar, and others new: balancing QZFL organizing around work/life/love responsibilities and family, feeling overwhelmed, worrying over costs, worrying over poor health, worrying about burn-out, dealing with class politics.

MRR: What's QZFL all about?
Creating a visible community space where queer zinesters and DIY publishing rules.

MRR: Where did the idea for QZFL come from? I know North America has a history of queer zine fests, but this is the UK's first event (as far as I'm aware). Did the lack of such an event in the UK, but knowledge of great events occurring elsewhere inspire your decision to set it up?
I was more inspired by what I perceived to be a lack of queer visibility at zine events happening around the UK, rather than events happening outside the UK. Also, I was writing an article about queer female zinesters for *DIVA* magazine and decided it was time to get everyone together under one roof.

MRR: Why do you think a *Queer* zine fest is necessary?
Because I got tired of going to zine events where queers/queer zines were the minority. Because queers have innovated zine culture and deserve a space where our achievements can be celebrated in a deliberate, visible way. Because a queer zine fest in London didn't already exist. Because I'm a gutsy amateur who's yearning to learn/read/know more about queer zine culture and I figured organizing a fest where I could pool our collective knowledge and strengthen a feeling of community was the best way to do this.

MRR: I'm being devil's advocate here, (as I personally think that forming an event that manages to bring together a room full of crazy talented and creative queers is important and reason alone to do this event), but I know that a lot of queer people do attend and table at other zine events successfully. Is having a specific event for queer people a bit tokenistic?
Nope.

MRR: Could QZFL be read as a celebration of anti-assimilation?
Yes. I know some queer people who read/make zines because they are seeking an alternative to mainstream LGBT publishing, which they might feel doesn't speak to or for them. For them, taking cultural production into their own hands in central to anti-assimilation.

MRR: I know that when you first advertised your call-out for tables this year, there was some conversation and backlash from some individuals who felt that "gayness" or "queerness" was being policed or that discriminations were being made on the basis of sexuality. How did you navigate such accusations?
Urgh. Straight folks are totally welcome at QZFL—there are a number of straight folks tabling at the event this year! However, not when they try to bully their way in. An individual contacted me asking if she could table at the fest. The criteria, as I explained to her in detail, is that tables are either queer-identified and/or selling queer zines. She said she found this discriminatory, so I decided she wasn't a good fit for QZFL. Also, she was mega pushy in her emails. She complained on the Facebook event page, saying that people needed to be "strictly homosexual to participate." When I explained again that this wasn't the case, she apologized publicly, saying it was all a big misunderstanding. I found the whole incident dispiriting, upsetting, fatiguing and evidence of how nasty straight people can be when their heterosexual privilege is challenged.

Last year, in the run up to the first QZFL, I had a load of straight folk asking to table. I hadn't anticipated this. I asked if they'd be tabling queer zines, and they said no. When I asked around to see what my queer zinester friends thought about this, they were offended, angry and, bemused, seeing this as straight folk assuming they deserved instant access to the sole queer-specific zine space in London. One tablee said, "Every zine fest is a straight fest! Tell them to fuck off." The consensus was that tablees should be either queer or selling zines made by queer people and I took that on board.

MRR: And, in the interest of transparency, does QZFL have any such "policy" on who is, or isn't invited to table, or do you think the very idea is somehow paying a disservice to the very understandings of "Queer?"
The policy is that tables are either queer identified and/or selling queer zines. The clue is in the name! If this pisses straight people off, they should probably be taking a long, hard look at why they want to be operating in a queer space in the first place.

MRR: Similarly, is the zine fest about queer creators, or queer content?
The fest is about queer zine creators or queer content in zines.

MRR: You've been organizing QZFL solo (for the main part). Every other zine fest I've been involved with has had a team of organizers to share the load. What are your motivations for taking this on by yourself as opposed to doing it another way?
As a freelance journalist, working solo DIY-style, taking on silly amounts of work and forgetting that it's okay to ask other people for help is my default way of getting shit done. Also, organizing the fest around my freelance day job means a very haphazard way of doing things. It's hard to rope other people in and agree on logistics when your own schedule is constantly subject to change.

MRR: London has a strong self-publishing culture. Excitingly, it seems like I'm being invited to a London zine event every month or so. From the London Anarchist Book Fair, to the Alternative Press events, to Publish and Be Damned, to *Girls Get Busy* and *OOMK*-related events, and on and on. There's a lot kicking off! Where do you think QZFL fits in to the already quite busy London (and wider UK) zine event calendar? Do you see your event as diversifying and queering what's available?
Yes! I think zine culture is abundant with feminists, but I'd definitely like to see more queered feminism. I'm excited to see other female zinesters shaping London zine culture events-wise, and am always happy to collaborate, where possible. Beth from *Girls Get Busy* is a real sweetheart—I've done talks at a number of *Girls Get Busy* events and the girls from *OOMK* zine are also very inspiring. The Scumbag crew deserve a nod, and I'm also inspired by the women of color in my London punk DIY circles—people like Rachael Aggs, Melissa Rakshanna Steiner, Stephanie Phillips, and Stephanie Chan—who put on shows, make zines, do poetry, play in bands, and call shit where they see it in what often feel/look to be very white spaces/scenes.

MRR: I'll forever be a fan of the sadly departed London Zine Symposium (LZS), an event that I viewed as a very much DIY and political zine event. Do you think the loss of London Zine Symposium left a gap for a more politically motivated zine event, such as QZFL. Actually, I'm projecting here—do you view QZFL as a political event?
I do. LZS was the business. I see queer as inherently political, so it follows that QZFL is too. The impulse behind it certainly was. I started QZFL with no previous experience on how to set up a zine fest. I did so in a punk spirit, learning as I went and accepting that I'd need to embrace any fuck-ups as part of the learning experience. I do what I can with what I have and rely on my friends and loved ones to cheer me on.

MRR: What does community mean to you?
Ambivalence. Hierarchies within hierarchies. Cheerleaders. Haters. Cliqueishness. Friendship. Life affirmation. Intersectionality. Eternal outsider-ness. It's complicated! As a queer, working class, feminist woman, I see myself as part of many communities that don't always intersect. The queer scene can feel very middle class sometimes, which can be alienating. The punk/DIY scene also comes loaded with politics.

MRR: The fact that so many queer people attended last year's event, and that so many make their own zines does not exist in a bubble. There's a huge history and lineage of queer self-publishing that has got us all to this position. Is this something that QZFL recognizes?
Absolutely. I made a conscious and deliberate effort to encourage older queer zinesters to be an active presence at the first QZFL in 2012—people like Larry-bob Roberts, Erica Smith of *Girl Frenzy*, Rachael House, Charlotte Cooper, Simon Murphy. I also tabled wares for absent older zinesters who couldn't make the fest, to ensure their work was a presence at the fest. My hope is that QZFL will allow both old and young queer zinesters to meet and forge creative, fulfilling cross-generational friendships and networks. I think LGBT culture tends to fetishize youth, and that's something I want no part of at QZFL.

MRR: Do you view QZFL as an accessible event? I mean this in quite a broad way: in terms of physical accessibility to the event, but also in terms of how approachable or alienating it is to individuals who are maybe less aware or involved in zine culture themselves, but may want to attend.
Charlotte: Yes. Having zero funding means being rather restricted in terms of both where I hold QZFL and how I publicize it. I rely on the web and the punk/zine/DIY network to spread the word, with a good helping of snail mailing and flyering around London. Space Station Sixty-Five (an independently owned community art and gallery space) offered to host us last year, and have done so again this year. As a queer-owned, wheelchair accessible space with parking and good public transport links, I'm happy with how physically accessible it is. We had a wheelchair-bound person, Matthew, tabling last year. He got in touch after the fest to say that QZFL had felt like a rare, safe space for him as a disabled person living in London. Also, as a working class person, I've always felt alienated by art galleries, so I get a kick out of taking over an art space for a day, to do an event where independent, lo-fi and DIY rules, rather than anything high brow. If I had more time, money or resources, I'd like to figure out a way of helping to introduce people less aware or involved in zine culture to get in on the action. But one queer working class gal can only do so much.

MRR: Last year's event attracted a large mix of tablers selling a range of publications that I found impressive. Not just that, but it seemed like there was quite a national (and, indeed, international) range of tablers and attendees. Can the same be predicted for the 2013 event?
Yes! As well as UK-based folk, we have Milo from the website, Queer Zine Archive Project, coming over from the US to table and talk. I'm really stoked about this.

MRR: How do you manage to find tablers and speakers. Is it a case of relying on the wonderful web of punk and DIY connections leading people to you, or do you seek people out?
Some folk I approach directly, others reach out to me via the web.

MRR: Is it important to you that the publications on offer cover a wide range of styles, genres, and creativities?
Yes. Variety is always good, though I'd defintiely prefer the emphasis to be on cheap, affordable zines. I'm not a fan of expensive, arty zines where graphics and fancy paper are more important than written content.

MRR: This year's event falls on World AIDS Day. How will this be noted at the event?
We'll be selling ribbons, in conjunction with worldaidsday.org, and we'll have talks on the history of AIDS/HIV zines, hopefully with some show and tell zines. I'm also hoping to work with the other tablees to get a charity zine put together in time for the fest, but this will depend on how many people have the time/desire to be involved, and whether someone can co-project manage this with me, because the person who suggested it has now bowed out. Eek!

MRR: Besides just zines-for-sale, you're curating a program of speakers, events and workshops to run on the day. Why is it important to create space for people to connect with each other, and each other's ideas, at the event?
Because queers fight a constant battle to be heard, and find each other. I want QZFL to be a space where queers can meet, connect, plot, fall in love, make stuff, and celebrate each other.

MRR: What were the favorite zines that you picked up at QZFL 2012?
I liked *Homophobic Cat* by Kay Hyatt and Charlotte Cooper, *Different Times* by Simon Murphy, *Go Home with Me, Foreigner* by Stephanie Chan, the *Unskinny Bop* zines, *Hard Femme* by Kirsty Fife, *Punk Mince*, *Shape & Situate* #4, *Me and Bruce* #1, *Burned as A Witch* and Michelle Mendonca's *Why Can't You Draw Something Nice?* #1. I also liked *S Club 7 Versus The Anti-Capitalists*, a really odd zine that juxtaposes porny S Club 7 fan fiction taken from '90s girl mags with anti-capitalism discourse. A brilliant, pervy headfuck.

MRR: What are you looking forward to at this year's event?
Seeing people I heart IRL [in real life]. Getting my mitts on rad queer zines and hearing rad queer zinesters give talks.

MRR: What do you see as the future for QZFL?
I'd like to do some smaller events across the year, as well as one big event at the end of the year. I'm also working with a friend who's helping to set up a proper website, where I'll write and publish queer zine reviews and provide a directory of queer zine distros. I wanna keep the buzz going through the year.

MRR: To what degree do you hope that QZFL inspires future zines and zine makers, or for people to take creative and political inspiration from the event?
I love the idea of QZFL being a springboard or melting pot for new projects and zines. I know a lot of folk who made friends at QZFL. It's a good feeling to know I can create a space to facilitate this.

MRR: Is there anything you'd like to say?
Nada. Thanks for interviewing me, Melanie.

MRR: Thanks Charlotte! Good luck for December 1st!

Queer Zine Fest London:
queerzinefestlondon.com
Charlotte Richardson Andrews:
chooniverse.tumblr.com

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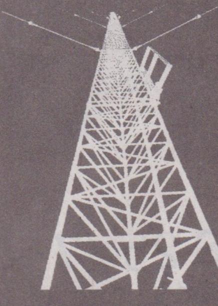

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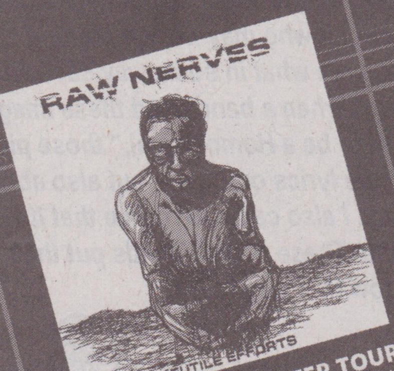

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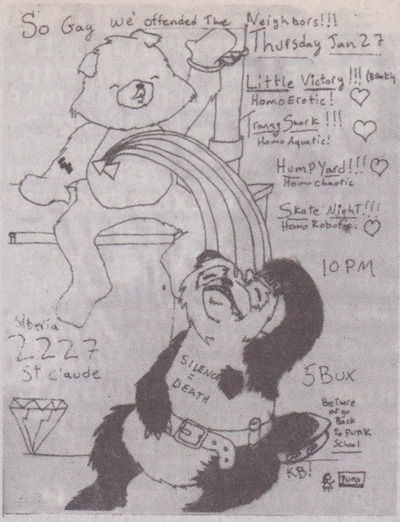
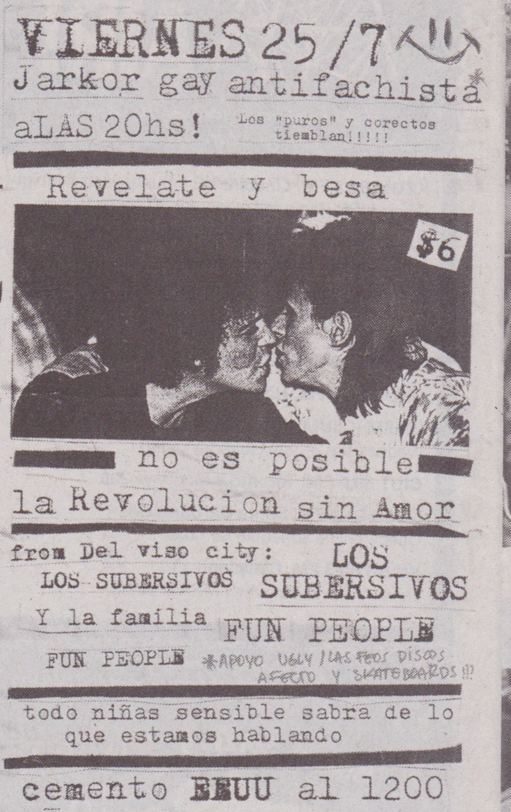


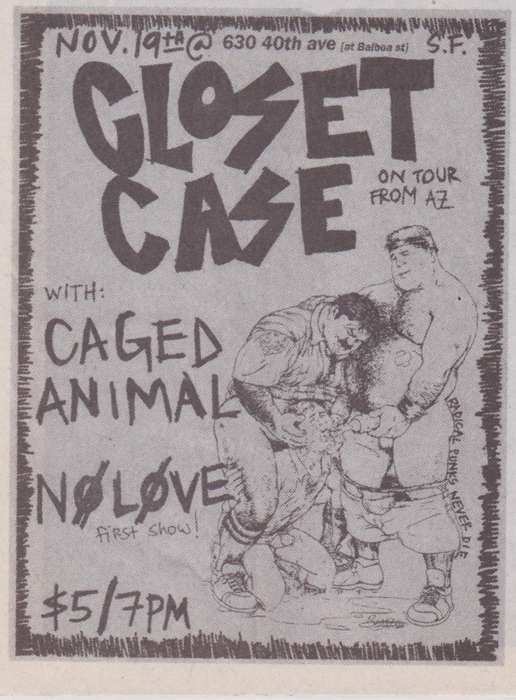
Flyers served multiple purposes throughout the years. First and foremost they acted as advertisements for a show or promoting a particular band or event, they have also been utilized as a place to feature a particular artist from the scene. The dissemination of these pieces of paper on the walls and telephone poles in cities across this nation informed as well as provoked attention, curiosity, and often times anger, depending on the imagery and who saw it.

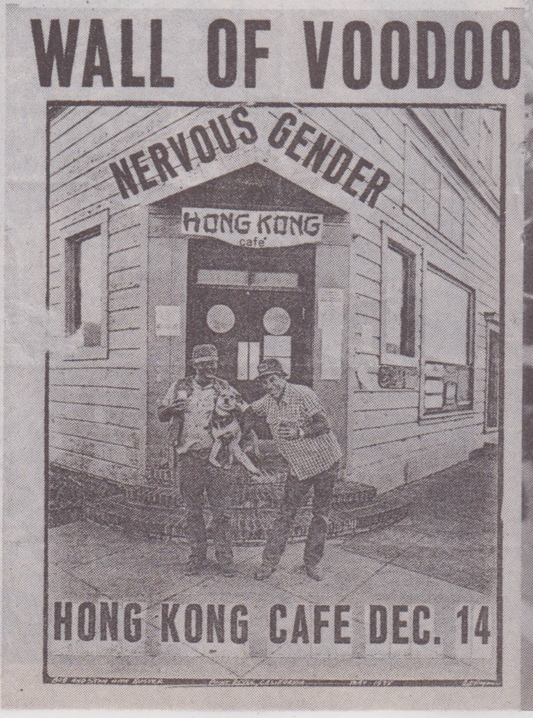
Images such as the ones on this spread were selected for this Queer Issue for several reasons. One, the band or bands playing were openly queer or had members who were open. Two, there are flyers for bands that had no queer members but who utilized queer imagery for their show. One may question why would a band do this? There can be various reasons, to provoke, upset, or to simply be "weird."

The reason I chose these flyers is because of what these types of visuals did for me as a young punk coming up, and eventually out, in this scene. What they did for me years ago could also do the same for a kid or adult who may be questioning or uncertain about their sexual orientation today. These are what in some way saved me.

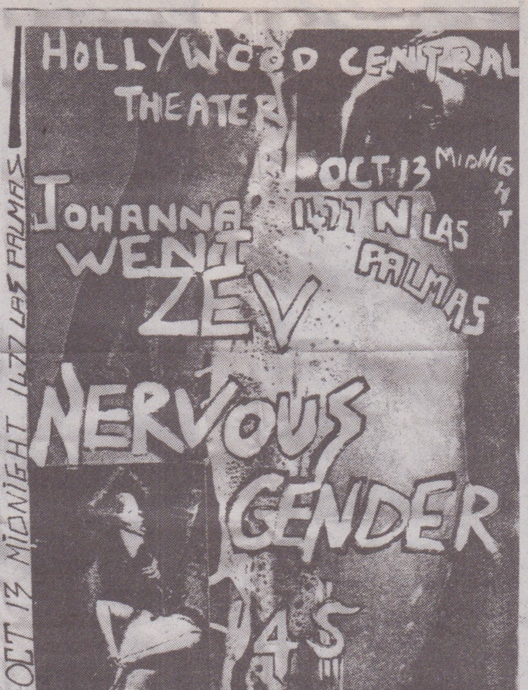
My point being that, prior to my "coming out," when a band used these images or wrote a song, ex. Screeching Weasel's "I Want to be a Homosexual," those pieces of information allowed me to think not only about the lyrics or the art, but also about myself and who and what I was in terms of my identity. I also came to realize that it would be OK for me to be a punk and queer in this scene. These people/bands put their art and music out into the world to let you and me know that we are OK.







Born Against
ABC NO RIO april 14 3:30


HOLLYWOOD CENTRAL THEATER
OCT 13 MIDNIGHT
1477 N LAS PALMAS
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NERVOUS GENDER
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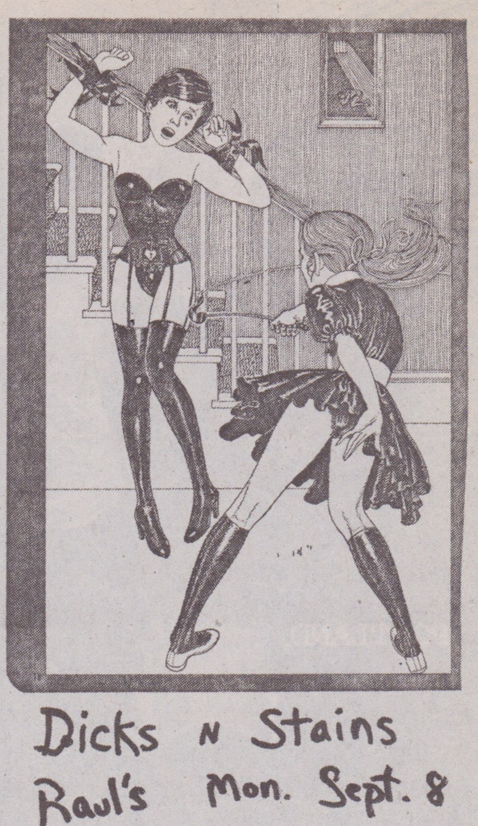
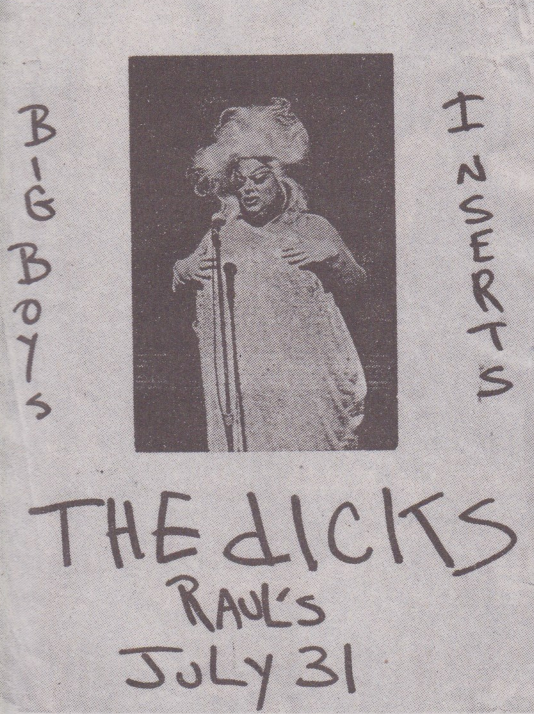
OCT 13 MIDNIGHT 1477 LAS PALMAS


Dicks N Stains
Raul's Mon. Sept. 8


BIG BOYS
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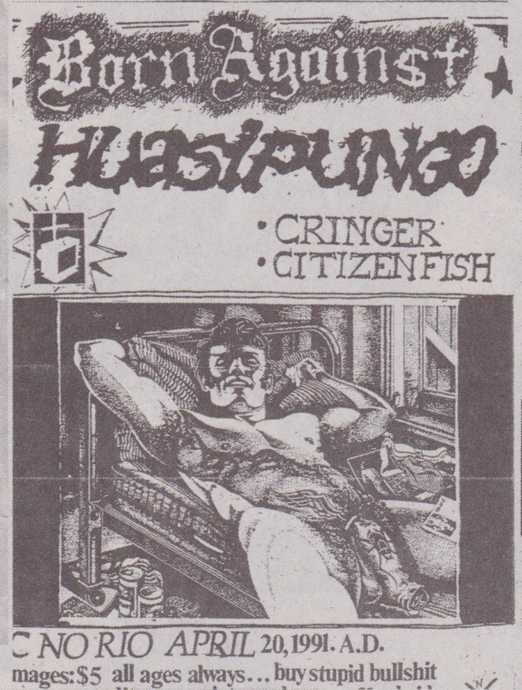
THE dICKS
RAUL'S
JULY 31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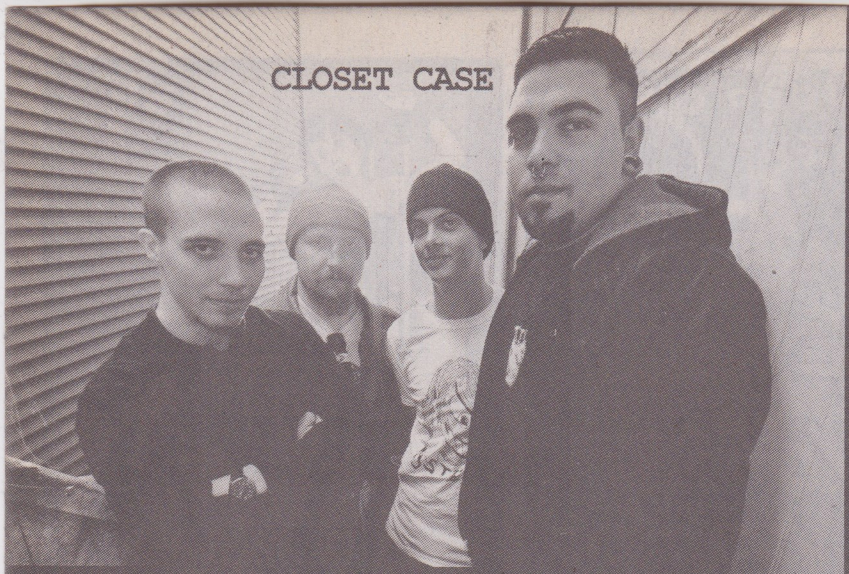
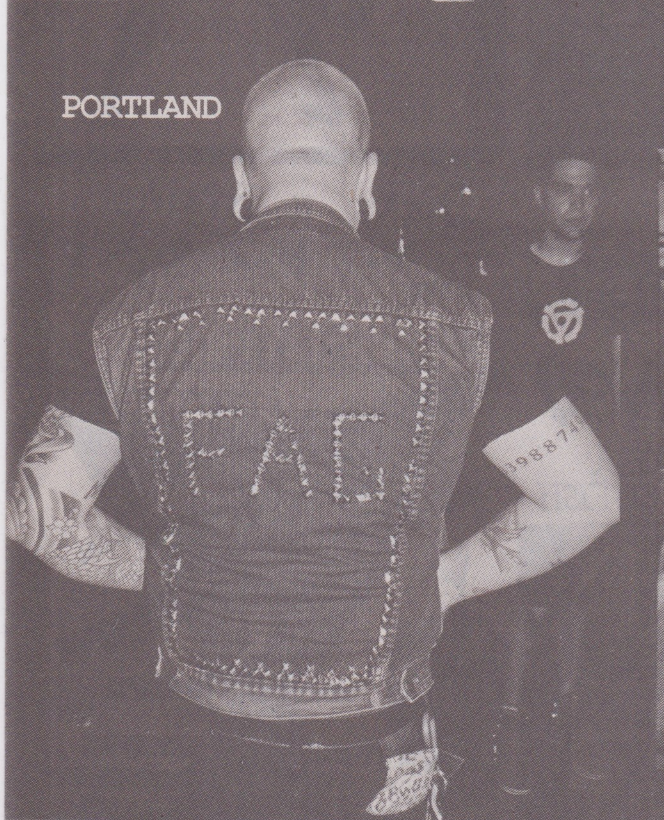


CLOSET CASE

TEU PAI JA SABE
BRAZIL



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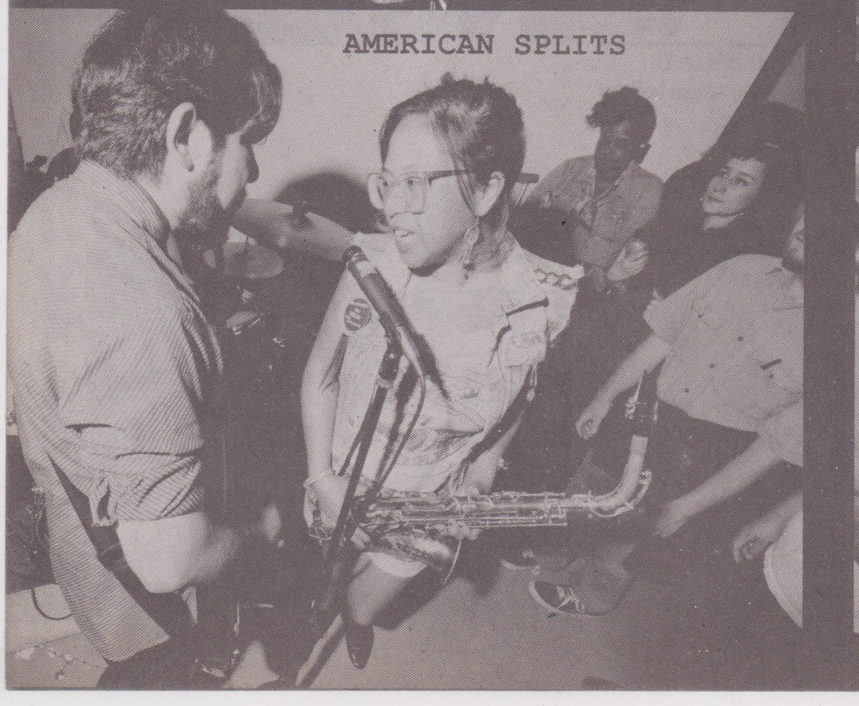
QUEER PUNKS IN BUENOS AIRES, ARG.



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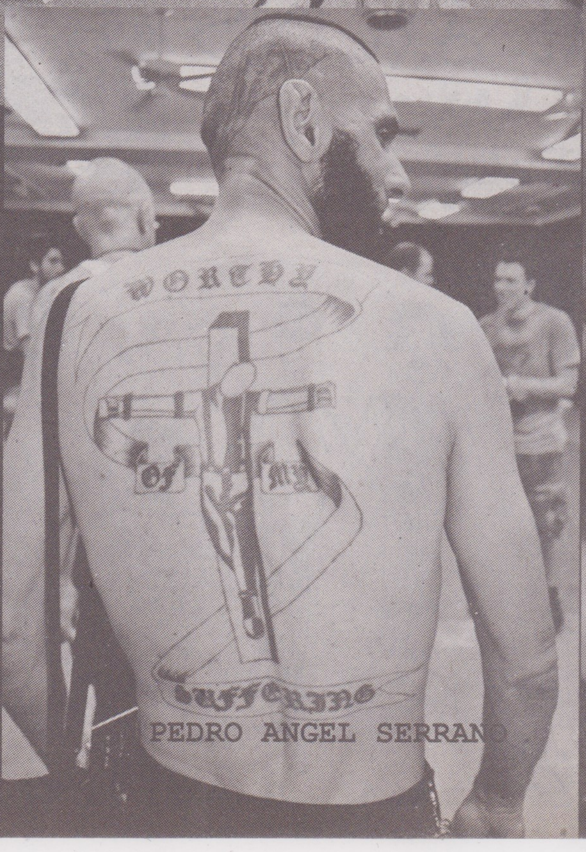
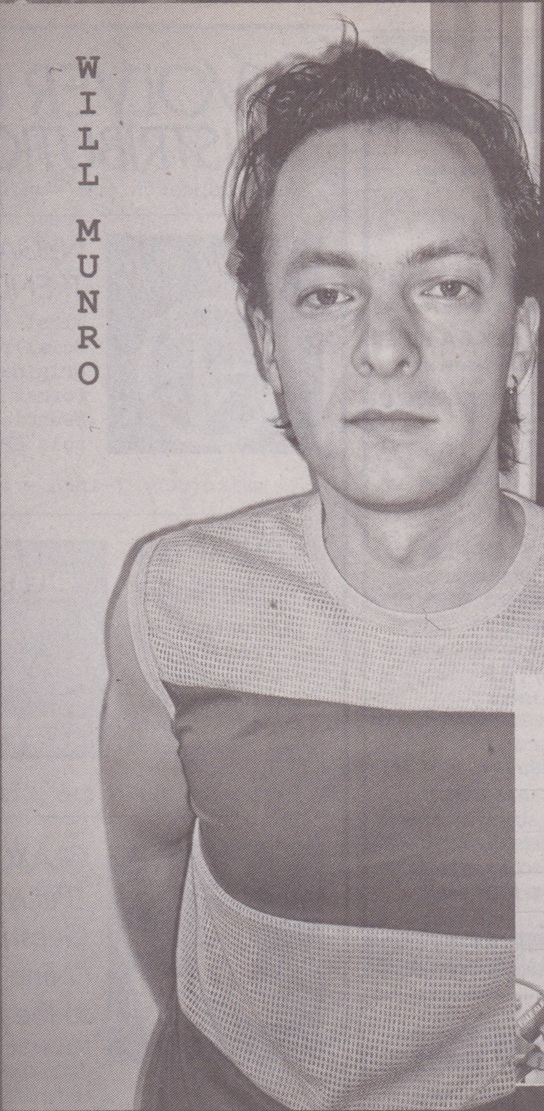


PEDRO ANGEL SERRANO



WILL MUNRO

INDEX

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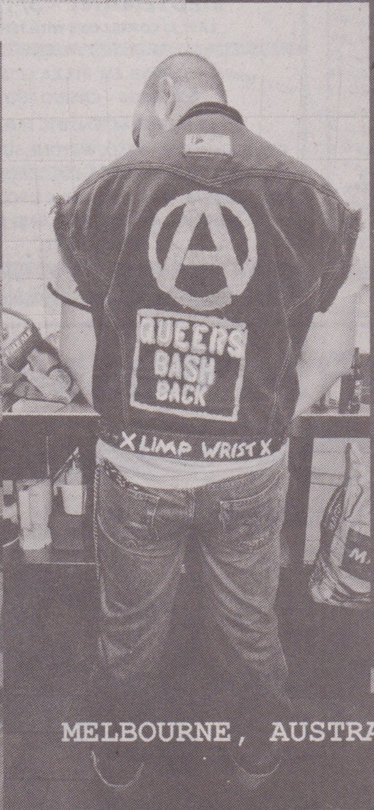
BRAZIL



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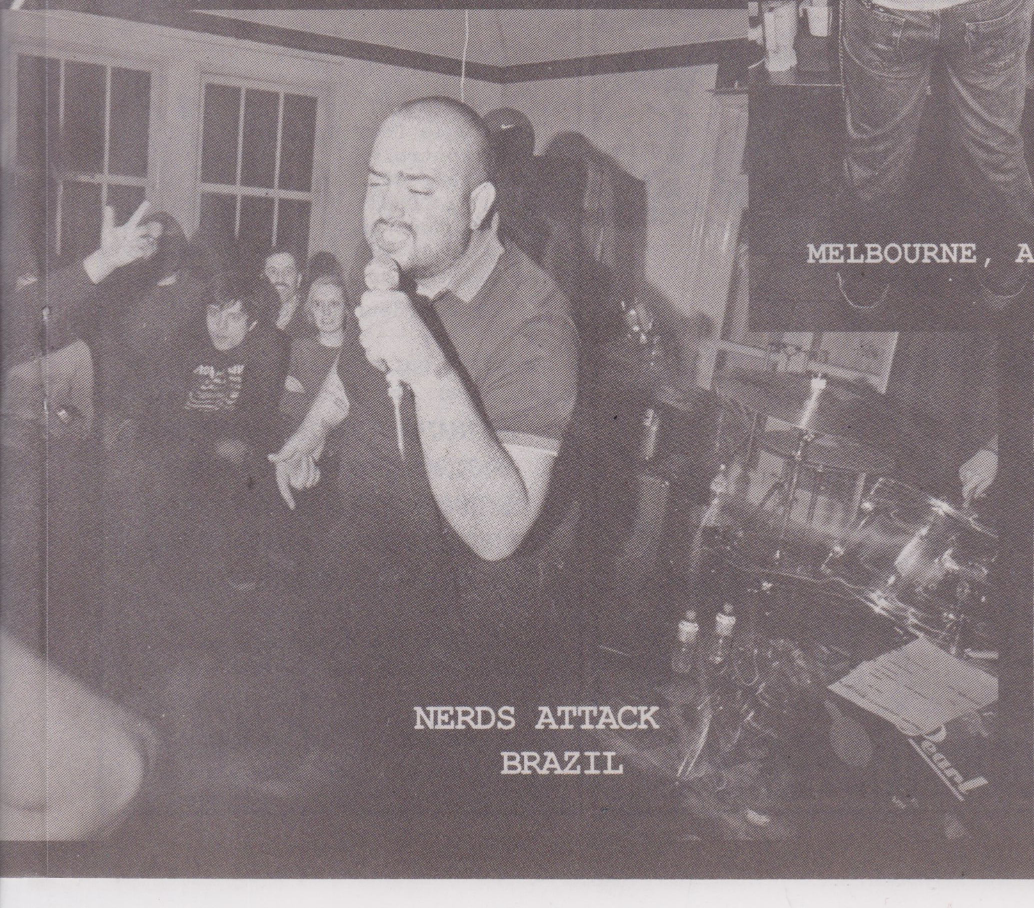

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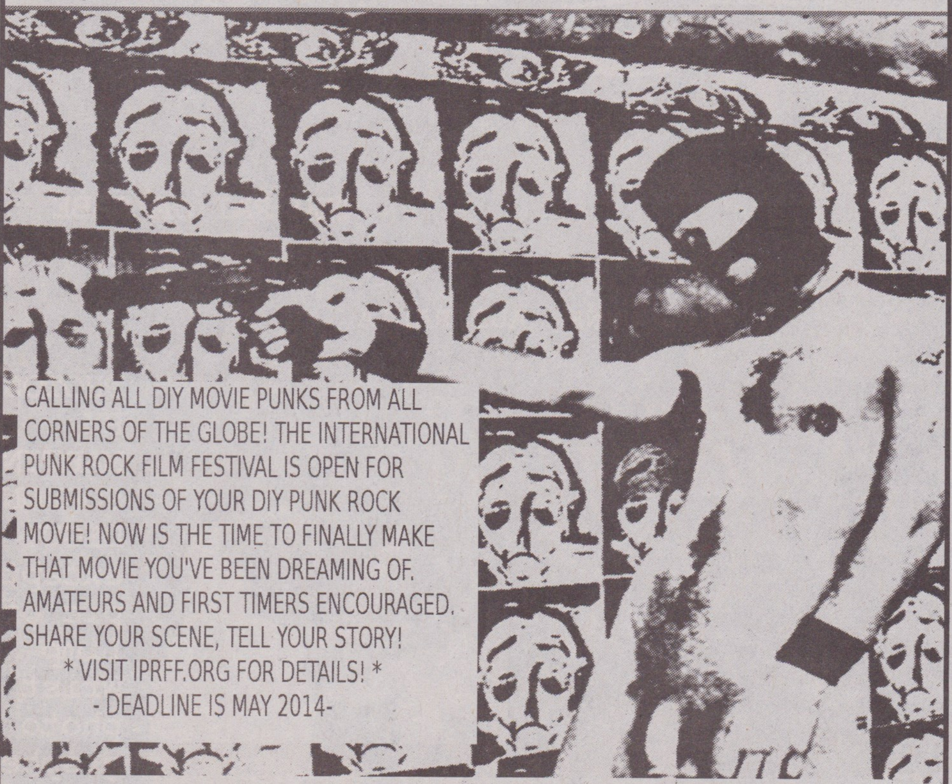

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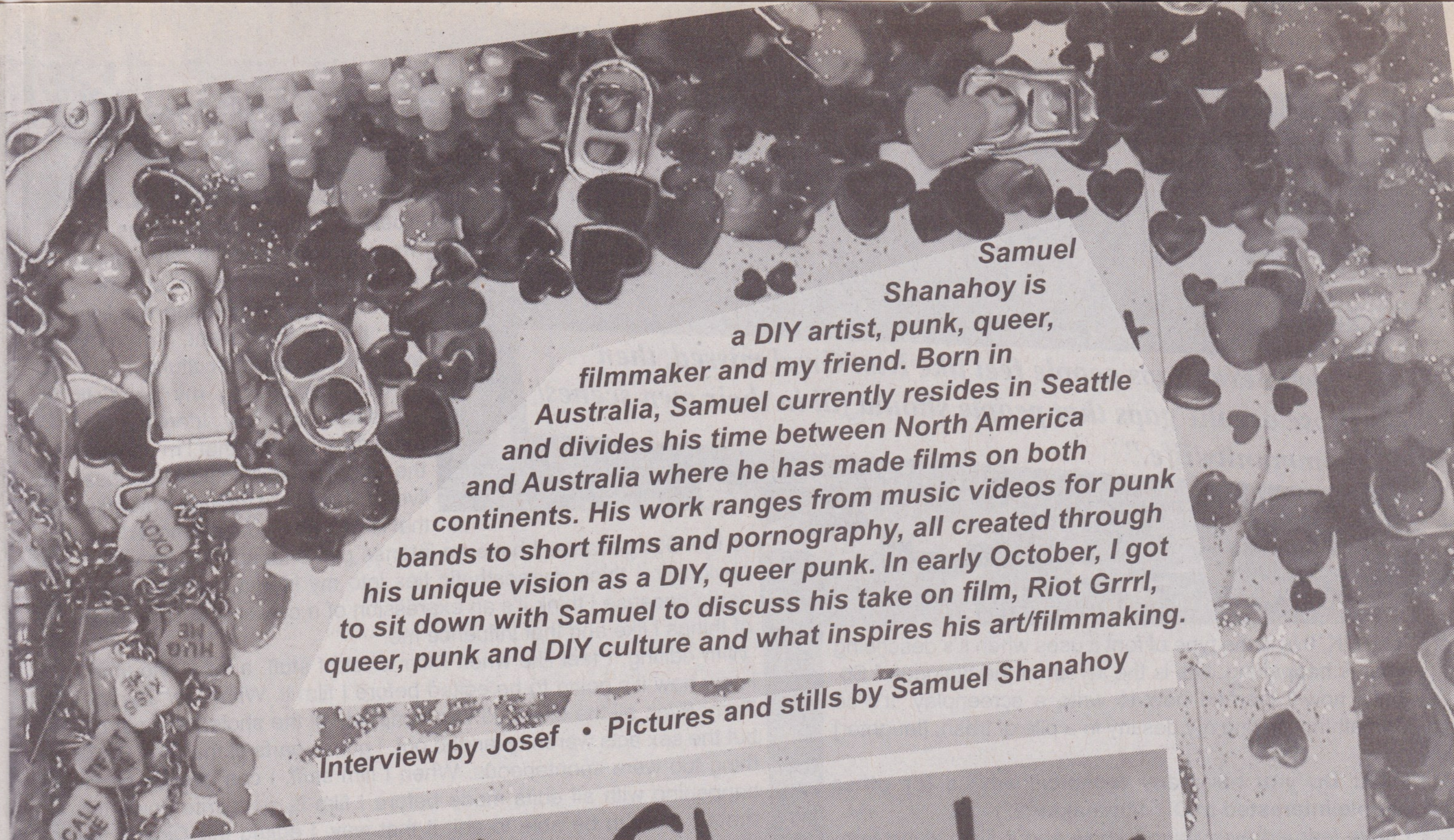
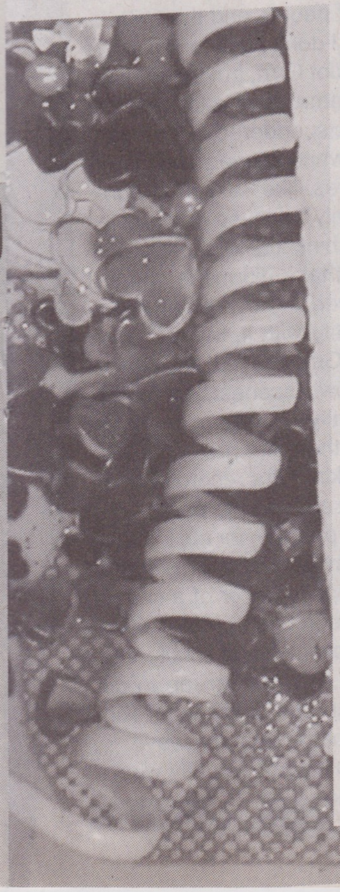


Samuel Shanahoy is a DIY artist, punk, queer, filmmaker and my friend. Born in Australia, Samuel currently resides in Seattle and divides his time between North America and Australia where he has made films on both continents. His work ranges from music videos for punk bands to short films and pornography, all created through his unique vision as a DIY, queer punk. In early October, I got to sit down with Samuel to discuss his take on film, Riot Grrrl, queer, punk and DIY culture and what inspires his art/filmmaking.

Interview by Josef • Pictures and stills by Samuel Shanahoy

Samuel Shanahøy

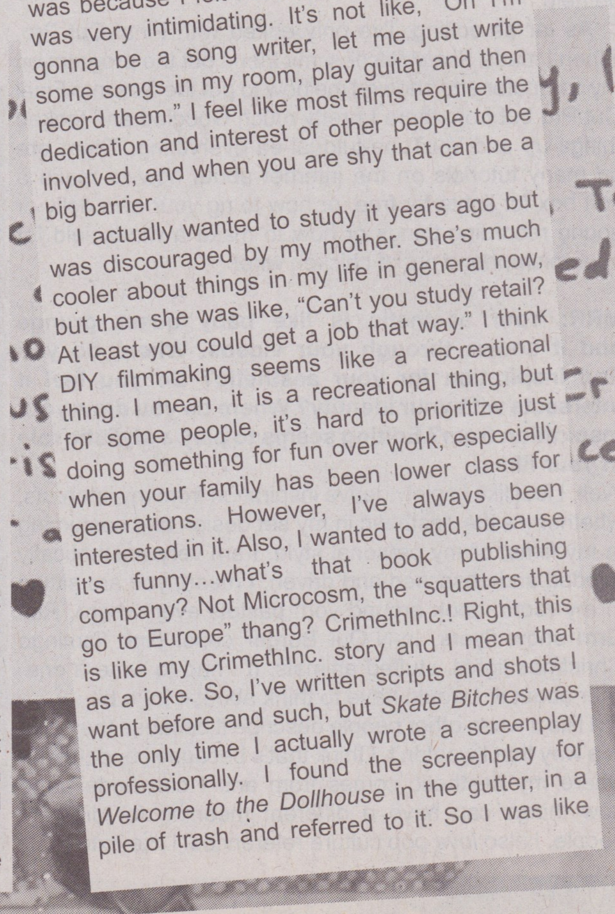


MRR: Tell us about yourself. How did you get interested in filmmaking?

My name is Samuel, I'm 25, from Western Sydney in Australia but have been living between Melbourne and the States for the past few years. Recently, I was approved to work in Canada so I am now officially living in North America for the next two years. I'm queer and trans and have been going to punk shows since I was thirteen. I like making films and to date I have made a couple of short films (*Skate Bitches*), some X-rated ones (*Best Slumber Party Ever*, *Queen Bee Empire*, which is still in progress) and some music videos (*Dick Binge*, *Kt Spit*) all with extremely low budgets. I also have a blog, which is popular to what I assume to be 80 percent teenagers. Oh, and I'm Pisces.

I have been interested in filmmaking from a very young age. I remember watching *Australia's Funniest Home Videos* in which if you win, you win a video camera and I was always like, "but you have to own a video camera in the first place to get the footage to enter it, aaaah, I want one!" I knew absolutely nothing about anything related to making a video. I had no idea about non-linear editing. I actually did borrow a camera that records straight on to VHS and tried to make a film when I was a kid, but I did not understand anything.

However, I never pursued it, until now (cue *X-Files* theme song). I think a big part of that was because I felt like the idea of filmmaking was very intimidating. It's not like, "Oh I'm gonna be a song writer, let me just write some songs in my room, play guitar and then record them." I feel like most films require the dedication and interest of other people to be involved, and when you are shy that can be a big barrier.



I actually wanted to study it years ago but was discouraged by my mother. She's much cooler about things in my life in general now, but then she was like, "Can't you study retail? At least you could get a job that way." I think DIY filmmaking seems like a recreational thing. I mean, it is a recreational thing, but for some people, it's hard to prioritize just doing something for fun over work, especially when your family has been lower class for generations. However, I've always been interested in it. Also, I wanted to add, because it's funny…what's that book publishing company? Not Microcosm, the "squatters that go to Europe" thang? CrimethInc.! Right, this is like my CrimethInc. story and I mean that as a joke. So, I've written scripts and shots I want before and such, but *Skate Bitches* was the only time I actually wrote a screenplay professionally. I found the screenplay for *Welcome to the Dollhouse* in the gutter, in a pile of trash and referred to it. So I was like

"...whatever gaps people feel like Riot Grrrl missed, then those are the gaps that people should fill in their own scenes/community/life."

"Oh, OK, this is the type of font it uses when it's describing what is happening, this is the layout of the dialogue." So, that's how I learned how to write a screenplay. It's so CrimethInc, finding my destiny in a pile of trash. [laughter]

MRR: Do you have any technical advice for other people interested in DIY filmmaking?

I have learned everything I know about filmmaking from either YouTube tutorials about how to use Final Cut Pro, director 101 stuff, and from asking friends who are familiar with filmmaking. So, my technical advice is: the cool part about living in 2013 is that a lot of that information is on the internet and you can Google pretty much anything. I feel like there are so many ways to make film and you don't need a computer or certain type of camera, but they do help.

As far as editing, I've only edited with Final Cut Pro. When I made *Skate Bitches*, my friend put the program on my computer and showed me how to put the files into Final Cut Pro but from there I pretty much Googled and looked things up and YouTube-tutorial-ed everything. There are so many tutorials on the internet about how to make a soft box for lights for free, or how to rig your own dolly or sound recording things or how to make a windshield for your microphone out of chicken wire!

MRR: Your aesthetic is like baby queer grunge and it shows through your videos. Where do you find inspiration for your aesthetic? Do you feel it intersects with your identity? Where do you draw your inspiration from? Editing seems to play a stylistic role in your films.

Well, I feel like I solely derive inspiration from my interests, whether it's the aesthetic in my set design and costuming in my films, or my personal style. I am very aesthetically minded and obsessed and driven. I mean, you are sitting in my room. Look around you: pastels everywhere, Riot Grrrl show flyers, In-N-Out Burger cups, pink flamingo Christmas lights, stuffed animals. If I had to write a one-liner about it, I would have to think about it for a bit.

I like it when other people describe it because they do it in a way that I wouldn't. I think that's because I understand where my aesthetic comes from and I can understand how things can have a different meaning for different people. I also *love* pop culture references. I like extremely specific references to things. If I were to sum it up I'd say I drawn inspiration from youth culture a lot, from people creating the lives and things they want, I'm really interested in counterculture.

Yes, I would say my aesthetic intersects with my identity. One example would be that I'm very into the '90s. That is definitely because I lived it. There are definitely decades that I really like, but I am most drawn to the '90s because I have an intense personal connection with it; obviously. I think my aesthetic ties into my identity in other ways, again because I think it's an expression of a personal accumulation of things I like and that influence me.

With editing, I feel like when I film a lot of stuff, a lot of the time I know how it's going to be edited before I film it. With *Best Slumber Party Ever*, all the dialogue was scripted, all the shots were set up, but the sex acts weren't planned out. I guess parts of the *Dick Binge* thing too were spontaneous. When I film stuff, I can already see it happening with all edits made before I film it, so I write down the shots I need to be able to edit it that way. I edited the *Dick Binge* video to the music. I read somewhere on the internet that music videos are usually quick cut-away shots of things.

MRR: Do you feel Riot Grrrl can be relevant today? How do you navigate appreciating it even though historically it has been a very privileged subculture?

Well, I think Riot Grrrl is still very relevant today because people still get a lot out of it and even now; peoples' perceptions of punk are still being changed by Riot Grrrl. I think it's true that the Riot Grrrl movement, as in the early '90s Riot Grrrl scene in Olympia and DC, was definitely reflective of a certain group of people and the truth is, that those people were predominantly white. I don't want to erase the existence of women of color participating in Riot Grrrl, but the number and visibility of those people was not the same as it was for white women. I also feel that Riot Grrrl was very cisgendered. I think that scene was mostly centered on middle class white women and issues they wanted to combat in their immediate lives, like sexism in punk. I think there is more critique on Riot Grrrl lately because of who was represented and who wasn't. However, I also think that a lot of positive ideas came from Riot Grrrl and the changes that it did make can still be seen today. Even though Riot Grrrl is over, there are still many bands that call themselves that and that identify with it. My response would be: whatever gaps people feel like Riot Grrrl missed, then those are the gaps that people should fill in their own scenes/community/life. For example, what bands they intentionally choose to book, or who they want to intentionally give space to. If there are problems with Riot Grrrl, then don't continue that problem. Bikini Kill's records are all released, change the future because you can't change the past.

Riot Grrrl and punk are the things that make it possible for me to make films because I know that I don't need a certain level of knowledge or education about it or that it doesn't need to be polished or of a certain standard for it to still be doable or interesting. I don't need professional actors, I can use my friends, or doing production things totally DIY. Riot Grrrl has really opened up for me what is possible for me to do, creative-wise. I also genuinely like the music and other facets of Riot Grrrl, so it's an inspiration and a source of fun for me in many ways.

I think that the secret is that post-Riot Grrrl is kind of actually where

it's at right now. I feel like between 1996 and 2000 there was suddenly this surge of teenage girls and teenage queers making a shit ton of zines, making these bands, etc. because of Riot Grrrl. OK, so, Hunx from Hunx and His Punx and Gravy Train!!!! was in this really good band called the Shimmy Beckers as a teenager with his friends, he also had this zine called *Puberty Strike* at the time. I've only heard like a couple of songs but I'm obsessed. I feel like that is such a post-Riot Grrrl thing of the mid '90s era, to only have a small number of songs recorded, if any. The only reason I found out about this is because when I was young I had an older friend who was really into Riot Grrrl in like '96-'98 and even though he lived in Australia he was on the mailing lists for all these zines; also there were all these people that had tape distros. It was very DIY, with people sending each other stuff through the post, or people making stuff at their parents house 'cause they're in high school or making silly stuff with their friends. It never gained the momentum or exposure that Riot Grrrl bands did, I feel like a lot of it is underrepresented. So, it definitely became my favorite genre or era of music, writings and things from that time. Also, so much spoken word. It's a true treasure.

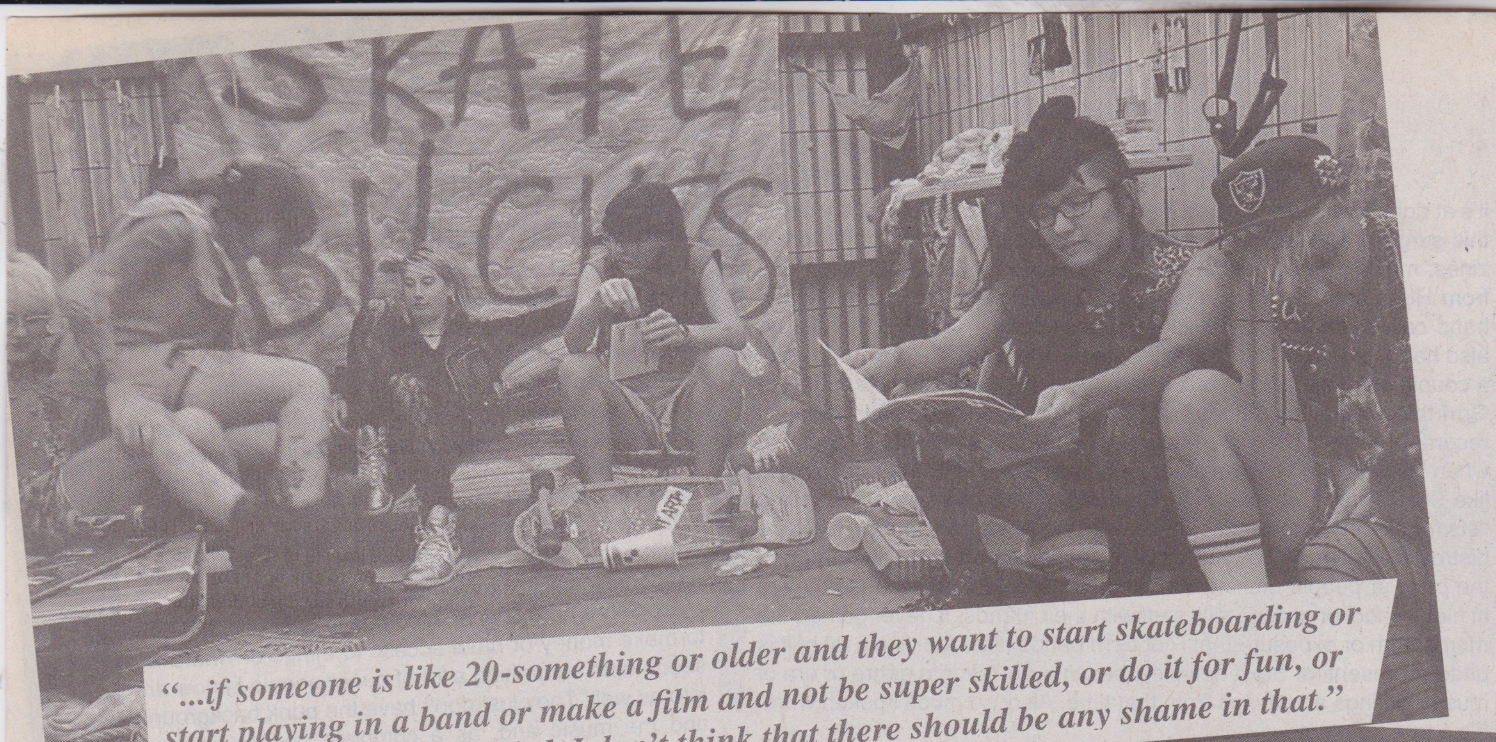
A lot of people on the internet have dissed the skateboarding in *Skate Bitches* and I feel like they think it demeans female skaters and hurts their image because it's not that good. I can see where that is coming from, like it's reinforcing the stereotype of girls not being able to skate. However, there is so much pressure on girls to be just as good as boys and so therefore, to prove that they can, it's only acceptable I guess. Like, "That female guitarist is OK because she is like exceptionally, exceptionally good." People wanna do something for fun and they gotta start somewhere. That's not necessarily their goal to be the best at it, and so, I'm into the fact that the skateboarding in *Skate Bitches* isn't pristine, because it is what it is and that's fine. I think that is something I became aware of through Riot Grrrl. I feel like if someone wanted to make a film of some badass female skateboarding that would be awesome. Also, I feel like if someone is like 20-something or older and they want to start skateboarding or start playing in a band or make a film and not be super skilled, or do it for fun, or work towards being skilled, I don't think that there should be any shame in that.

MRR: What is your experience navigating queer and punk subcultures? Sometimes they overlap, but in my experience they can be very separated at times.

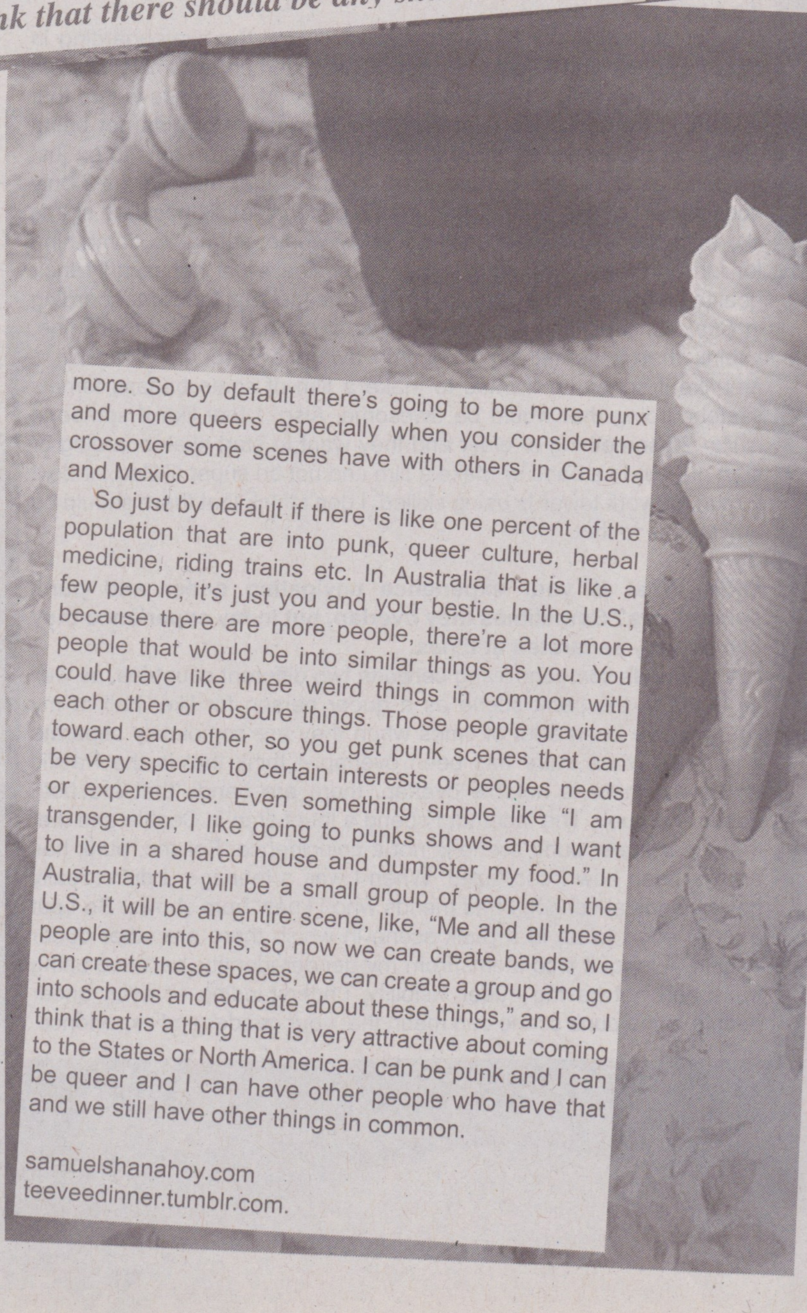
I think that as someone living between two different countries, as well as being in the punk scene as a queer person for like, half of my life, there've been a lot of times when they are completely separate and times when there has been overlap. I think that in the Pacific Northwest there is notable overlap, there are bands that are both queer and punk. The fact that I spend a lot of time in Seattle and that there is a queer punk scene is not a coincidence. For me, punk has always been how I socialized. When I was a teenager I didn't really have friends at school, I had friends who I knew from shows. So I put a lot of effort to be in a punk scene in which there are other queer people. A lot of it also stems from my gender-identity, because being trans and not having queer visibility, understanding or even queer people in the punk scene can mean that your gender and experience, regardless of sexuality, is invisible or not real or very, very much misunderstood. That said, there are some straight punk dudes who are very chill and down with it. However, I think generally, it's hard.

If I were to pick which one I identify with more, I would pick punk. I think there is sometimes an overlap of lifestyle with people who I know are queer and people who I know are punk—both live outside the norm, so to speak. Also the things that I've always associated with punk, like living in shared housing, organizing community space, building long term sustainable relationships with each other, sharing skills, not abiding by society's norms when it comes to interests and how to make money or have access to things or whatever, seem to be something a lot of queer people I know are into as well. They just don't have the punk background and the music and, as a complete generalization, I think the queers have a higher standard of comfort. I found that in the more recent times in Melbourne I had to choose between the two. Eventually I sorta dropped off the radar socially because it was hard having two separate lives. I found that neither community was fulfilling on its own.

To tie all that into me making films, it's cool because by casting different friends, I am at times creating a new social space of people from different communities or identities who otherwise wouldn't really socialize with each other, to suddenly all be involved in this thing together. I've definitely had times during filming where someone has said to me "So-and-so is so cool, how have I never met them before?"



"...if someone is like 20-something or older and they want to start skateboarding or start playing in a band or make a film and not be super skilled, or do it for fun, or work towards being skilled, I don't think that there should be any shame in that."



MRR: You split your time between here (Seattle/U.S.) and Australia. What has been your experience making films/art both here and in Australia? What are some of the standout differences or similarities and how has your experience in both continents shaped your art?
OK, so I feel like in the U.S. the American Dream is to be the best you can be and if you aren't doing that and wasting your talents, it's heavily frowned upon. In Australia, it's kind of embarrassing if you are doing something creative and trying to be the best you can be. It's called "Tall Poppy Syndrome," which is this thing that exists in Australia; it's like if something is growing too high, you cut it down. I find that if you want to do something really creative or being really sure of yourself and your ideas, then that's kind of embarrassing for you. That sorta attitude is just part of the culture. Don't get me wrong, I have some super supportive friends in Australia but I also have had friends that had pretty much given me shit for being so dedicated to wanting to make films. So, making art for me in the U.S. or just being here in general has given me a lot more confidence in myself and my ability to create stuff.

In the U.S. I have a lot more friends who are doing creative projects; like being in a band, that seems to be the most common one, or having their own record labels, booking tours and basically dedicating a lot of time to essentially creative projects that aren't about their day job. This also means when I'm in Seattle, I have a lot more access to shared and borrowed resources for filmmaking. So, I think that me making a film is like, "Oh, cool. Another fun thing someone is doing," and people are really enthusiastic to get involved. I remember when I made a music video for my friend Kt Spit in Melbourne, a friend of mine who was in the music video was like "Oh my god! No one I know has ever made a music video before." Which results in people being both very excited and people being very critical.

Also, I read on the internet that mainland Australia is like eighty percent the size of the continental U.S. but with only ten percent of the population, which means there is 290 million more people living in the U.S., which is obnoxiously more. So by default there's going to be more punx and more queers especially when you consider the crossover some scenes have with others in Canada and Mexico.

So just by default if there is like one percent of the population that are into punk, queer culture, herbal medicine, riding trains etc. In Australia that is like a few people, it's just you and your bestie. In the U.S., because there are more people, there're a lot more people that would be into similar things as you. You could have like three weird things in common with each other or obscure things. Those people gravitate toward each other, so you get punk scenes that can be very specific to certain interests or peoples needs or experiences. Even something simple like "I am transgender, I like going to punks shows and I want to live in a shared house and dumpster my food." In Australia, that will be a small group of people. In the U.S., it will be an entire scene, like, "Me and all these people are into this, so now we can create bands, we can create these spaces, we can create a group and go into schools and educate about these things," and so, I think that is a thing that is very attractive about coming to the States or North America. I can be punk and I can be queer and I can have other people who have that and we still have other things in common.

samuelshanahoy.com
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Yeah, yeah...we still got all kinds of stuff.

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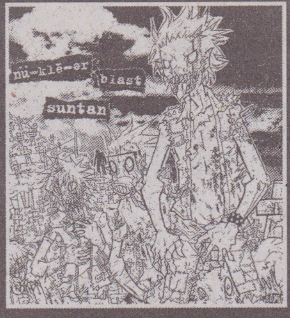

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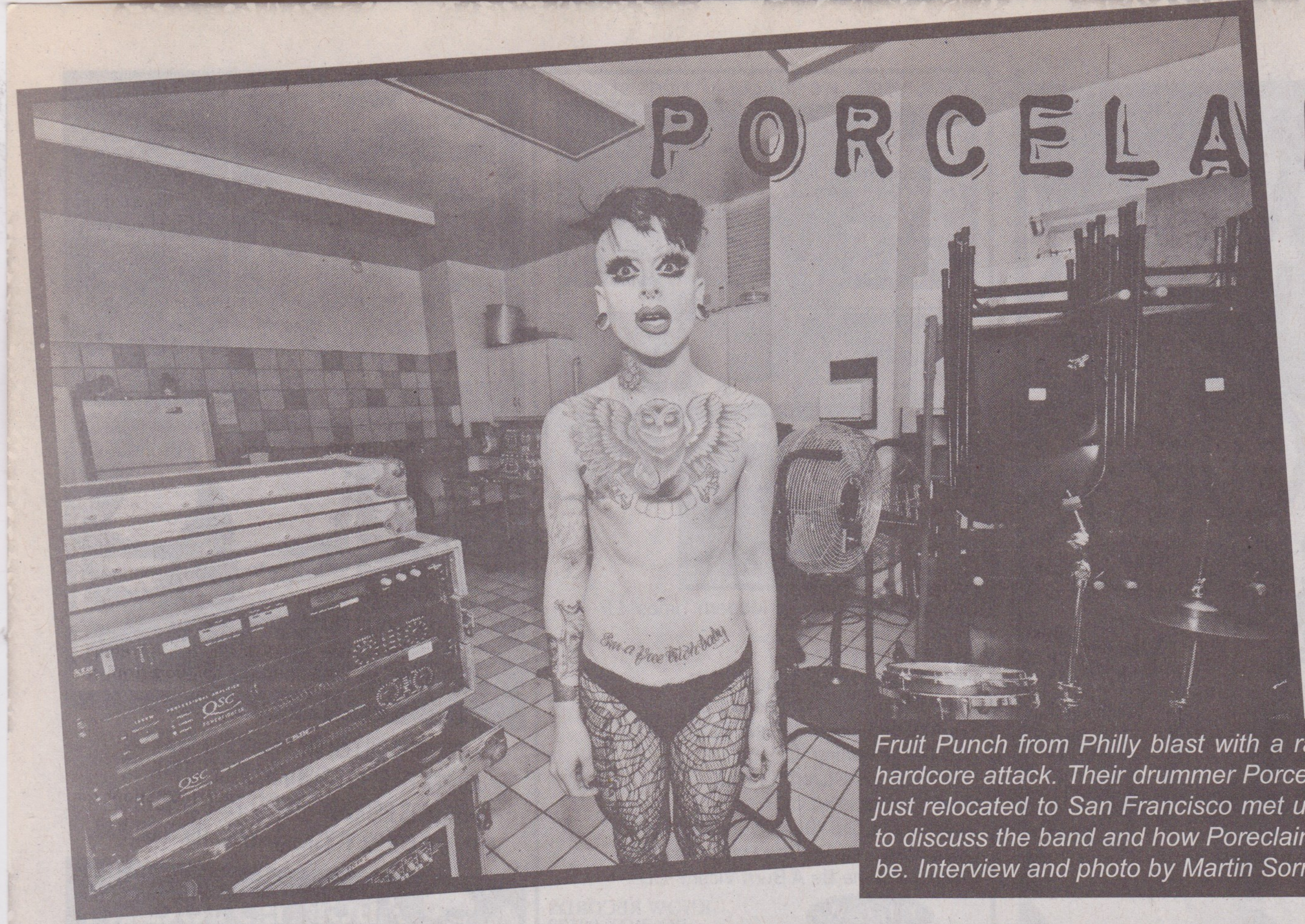


Fruit Punch from Philly blast with a raw queer hardcore attack. Their drummer Porcelain, who just relocated to San Francisco met up with us to discuss the band and how Poreclain came to be. Interview and photo by Martin Sorrondeguy

MRR: So let's start off. Talk to me a little about how Fruit Punch began and who are the members and what they do.
OK, Fruit Punch started with the original members, Steve Sxaks and Drake Rodriguez. They met on Phillyshreds.com whena Phillyshreds was just a local punk way we found out about shows; they had tons of forums. I don't think it's still going on today but that used to be your main resource for meeting people to start a band with and everything, so they both kinda found each other on there about starting a queer band. And so they did a two-person set for a little bit, with Steve on drums and I think Drake on bass, and eventually I met Steve. He came to one of my shitty shows and I was in a terrible punk band, I think I was playing guitar, I didn't really know how to play drums at the time, and he basically said that they were looking for a drummer and he'd teach me if I was willing to be dedicated. They were out of high school already, I was still in high school so I just didn't care, so I just dropped everything and was pretty much just over there, everyday, learning to play drums. I think it was just the three of us for a while until we started bringing in other people.

MRR: Cool. Now tell us the names of all the members and what they play.
Steve Sxaks is the vocalist and guitarist and Drake Rodriguez is the bassist, I do drums and we've had so many alternate second guitarists and stuff!

MRR: You just go under Porcelain, right?
Yeah, I do, but at the time Porcelain didn't exist.

MRR: OK, so how do you identify yourself?
I guess now Porcelain, because it kinda took over.

MRR: OK gotcha. Was there a sort of objective to doing the band? What was the idea behind it?
The idea behind Fruit Punch; I guess it was like everyone had there own perspective to what it meant to them. Like with Drake, he was in the process of transitioning from female to male and was just, you know, intrigued by the punk scene and just wanted to be in a queer band. And Steve is a straight male and just had a lot of experiences with his family members being gay and basically being thrown out on the street, and he kinda wanted to be another voice for his family members that were treated like shit because of it. So I think it came from different places of just a lot of anger and just really trying to bring something positive to all the negativity.

MRR: If someone was completely unfamiliar and asked you what Fruit Punch was like, how would you describe the band?
Music wise?

MRR: Music wise and non-music wise.
Oh god! Fruit Punch definitely has a lot mixed variables. For example, when we started off you could tell it was heavily influenced by Cryptic Slaughter and just all the thrashier bands, and as it progressed we kinda got a little heavier and way more like hardcore in your face, very Trash Talk-y but not quite. I don't know; it's not the gimmicky queercore band that a lot of people think it might be. The name Fruit Punch just sounds silly and fun, but was pretty hard and got pretty intense sometimes, and it just definitely got more aggressive and heavy, which is where we wanted it to be.

MRR: Since we're on that, you brought up Cryptic Slaughter. What are other influences that you would say musically affect the band?
We were definitely totally influenced by all the queercore bands that we had known at the time—I mean before we played with you guys. Obviously Limp Wrist, but I think everyone pulled from different elements… there were so many punk and hardcore bands that kinda mixed; there was definitely a thrashier side with a little bit of surf sometimes, definitely the hardcore breakdowns. We kinda pulled from really anything we were listening to and made this kinda fast like…noise.

MRR: Tell me a little bit about some of the stuff you guys have put out. You know, what are your releases?
Shit, I should of studied this, ha ha!

MRR: How many releases do you have would you say?
I know we have a pretty solid discography, I think maybe four or five types of releases. I know we did a split with a band in Brazil called Nerds Attack; we did a split with Youth of Togay. Those are the only splits that we did and then on our own we did *Design* which was the last thing we put out.

MRR: How many songs were on that? It was a CD, wasn't it?
I don't know if it even made it that far. It's a lot of demo-y stuff. We have some mastered stuff on it, but a lot of it was totally in the studio. Now Steve has a studio of his own called Marstin House. Our very first release was *Freak Parade* and that was kind of…very… You could tell it was really old and very ghetto! I think we're looking to re-record that, but that was our very first and that was with just myself, Drake and Steve.

MRR: So you just relocated to San Francisco. What happens with the band?
Honestly I hope that we can still keep

playing after playing our reunion show with Limp Wrist at the Church. We had sort of talked about playing more shows and maybe re-recording some things and putting out another compilation, just really kinda keep going. Because right now we're all totally doing our own thing, so eventually we hope to keep playing as many shows as we can. It's definitely hard now that I'm out here, but I would love to keep playing, I've been jonesing to get back in another band.

MRR: When I saw you at that show we played together, I thought, "Who the fuck is this person!?" My friend from Chicago, Spooky, said, "That's Porcelain, I follow her online, she's fucking amazing!" Then you played drums and were killing it! I don't think I've ever seen somebody in full make-up drag ripping on drums like that! So I'm curious, how did Porcelain come to exist?

Porcelain pretty much came to exist at one of the tattoo shops I worked at in Langhorne. It was just something funny. I thought, "I wanna create another character" and involve it with what I was doing with music, and just be this punk rock drag mess thing that could still look pretty as shit. And do all the dirty things that dudes were doing and make them question. Like "what the fuck is this animal running around?!" I just wanted to be pretty, but I also wanted to keep being grungy and dirty and just be as brutal as I can. It definitely involved me performing in drag shows, but I wasn't doing typical drag. I was more doing an aggressive carnie style with fire eating and suspension, and then once I got the opportunity to play a show in drag I was so excited, that I could drum in drag and just be fully tucked and jumping on the drum set. Ever since day one I always looked at drummers, because you're stuck behind a drum set and every one in front of you is having so much fun jumping up, so I was going to make it a point to not just sit there behind the drum set. I always needed to have fun and always be as jumpy and aggressive as I can on the drums, because I was always jealous that everyone in front of me was able to jump up and down and I was stuck in the chair! I was thinking, "I can't just sit here!" There were some shows where I would be on top of the bass drum or I would just take some drums and just run up on somewhere and just hit stuff that didn't even go with the song. I guess in a way I was like an Animal, but a drag Animal.

MRR: So Porcelain has this whole persona. You know, we've always been punk but we're too queer for the punks. And vice versa. You do drag performances as well right? Do other drag queens trip on you? Like, "girl you're a fucking freak, what are you into!?"

Honestly I think about that constantly because I am doing drag things, but I'm on a different level of drag queen. I'm not really there to look pretty and please everybody, I'm just kinda there to be aggressive and more in your face and I don't even think that I should be called a drag queen. I don't really know what it is if I had to name it something, because I think it's something on its own. I'm not really doing it for the reasons that they're doing it for. Mine were way more like an outlet to rage, and for me being my fourteen-year-old punk rock self, but as this raging woman, letting her out.

MRR: Do you look at it more as performance?

Definitely! More performance, 100%, Performance and art, yeah!

MRR: Did you or members of the band ever come across any challenges based on your identity or your sexuality or physical appearance in Philadelphia?

Yes. That's actually something that I haven't really had the chance to talk about. I was not even out of the closet when I was in Fruit Punch, which is really weird because I was still in high school.

MRR: How old are you now Porcelain?

I'm 23 now. I joined Fruit punch when I was seventeen and I was not out at all. And people would always ask, "Oh, but you're in a gay band" and I'd say, " I'm not the only straight one in it," but I think when we did our tour with Queer Control, when we did our whole West Coast tour where they kind of had all their queer bands come together, I really learned about queer culture and about queer punks. I was so stuck in Philly and you know, city of brotherly love. It's such bullshit because it's still so divided, even to this day where you can't really be too open about who you are because it's still a pretty aggressive city where people will still jump you for nothing. It's not really gay-friendly as it comes off to be, especially in the hardcore scene. That was definitely a challenge, because no one really took us seriously because it was a lot of bros trying to be hard asses when we would play a show; "Oh the fags are on." Of course there was name calling, but that comes with anything. We definitely had our own little following in Philly because there really weren't any—at the time we were doing it—openly gay bands that had gay members in them. We weren't brought on to many shows because of it and most of the shows we were on we weren't really playing with bands that we wanted to play with. Although we loved all the bands that we played with, we were just kinda thrown on to a lot of very random sets that weren't even punk or hardcore bands; we just wanted to play.

MRR: Did you feel you were being somewhat ostracized from the scene?

I mean, a tiny bit. Most of our audiences weren't from Philly. Most of the reason we toured was because we found people appreciated us in other states. Most of our shows weren't even in Philly, they were in other states, like up north or even down south. Especially when we came out to California everything just made sense. People were so much more appreciative as to what we were doing. But Philly was a little cold towards us in the beginning. No one took us seriously until we just kept going and eventually got to play the Church.

MRR: How do you think being Porcelain, as well as a hardcore drummer, have complimented each other? Or is it like oil and water?

I needed to hit something and that's the same reason why I chose to perform with Porcelain. If I couldn't be in a band at the time when I was in Fruit Punch, I still needed an outlet just to go crazy. And I think it finally came into full perspective when I got to play drums with Porcelain. That's where I was the happiest, with both playing in a band and being a drag queen. Porcelain was just bringing them together and being a bigger force than I thought I even was. Especially being able to do it in front of an audience. It's always been either I'm playing as a total boy in Fruit Punch somewhere, or I'm in this gay nightclub as Porcelain catering to that crowd. When I finally got to be Porcelain in a room full of queer punks it kind of just made sense. It all kind of converged and it all made sense as to why these two things happened and came together. Fruit Punch brought out a lot in all of us.

MRR: There's a general crowd response at a show, but then there's always that kid that comes up to you and shares something really special. How has that been for you? Porcelain seems like such a strong persona, have kids come up to you going, "Hey, what you're doing is amazing!"?

Yeah, I think even to this day it still feels weird to me because I definitely was a staple in the make-up industry, where a lot of people come up to me and say I inspire them with make-up. But when coming to a hardcore show, it definitely makes me feel like I did something right, though I still never can believe people come up to me and thank me for anything. I guess in a way maybe it's because I'm being who I want to be and not really caring, and presenting that. It's almost like what I would have looked up to as a kid: just seeing someone go ape shit and the confidence that they carry. They don't care if they're known or famous or not, it's just about letting out all the feelings and being very blunt about it, and putting it all out there for everyone to see, and then not really having much of an explanation as to why it happened. I've only ever played as Porcelain in one show. I think as a band we realized we had more fans then we thought we had, especially in Philly. There were a lot of out of town queer punks who had the chance to finally see us, we got a lot of input from people we never really knew before we broke up and got back together. I think all of us had multiple people come up to us individually and tell us their story about why they appreciate us, or how we helped them; and it's always weird because we look at ourselves as these tiny city kids that just did something. As much as people tell us what happened, it'll always surprise us. Because our egos aren't like, "Oh yeah of course we helped you", we're just like, "Really? Us?"

MRR: Now on a totally different level. How did you learn to do your make-up so well because it's amazing!

Thank you! It was all trial and error. If you saw me when I started, I was ugly ha ha, I was really ugly. I guess working in the drag scene a lot just teaches you tips and tricks along the way. I just developed my own style with very severe contours. I just wanted to look like a crazy superhero alien thing, as opposed to this beautiful goddess. I wanted to look pretty, but pretty…ugly.

MRR: God I wish I could drag you along with me, because in Toronto I'm going to shave everything and I'm gonna actually do make-up.

Oh my! I would love to put you in drag! Let me go to Toronto!

MRR: Anything else you want to cover? Or any thing you would like to throw out there about Fruit Punch or Porcelain before we wrap it up? Is there anything you're doing right now? Any shows out here?

When I came out here I took a little performing-drag break and pretty much choose between drag and tattooing. It's a night schedule versus a day schedule, so I'm definitely more focused on being able to be creative during the day and relax at night. I was performing so much at night that I lost a lot of my creativity by staying out until four in the morning and sleeping all day. I feel like I lost so much. So now moving to California was my way to inspire myself again and just refocus on what I was doing. But I definitely will post about it. As for Fruit Punch, Ethan, who was the second guitarist brought on toward the end of Fruit Punch's music career, he and Steve have an amazing studio called Marstin House in Abington district. If any local punk or hardcore bands want to record, they definitely know what they're doing and their studio is awesome. Fruit Punch definitely made me more openly gay and out about it, and we kind of all went through a lot together, which I'm sure any band does, but I just hope it keeps going.

DURES & GAYS

Dures et Gays isa band for weirdos, faggots, freaks or any other outcast of society. If you find yourself at one of their gigs, it may be an eye opening experience and will possibly make you question your punk paradigm. A straight-identified person and a queer-identified person conducted this interview. You should ask what we both have in common? Well, we both share similar beliefs like freedom of choice. But before we can bore you, let's chat with these queer punks! Interview by Alison Gaye and René Olvera. Photos by René Olvera.

MRR: *Salut punks! Comment ça va?!* Not many people outside of France know of your existence so I guess we will start with the obvious questions. Who came up with the band name? As something so explicit as its meaning, has it created any kind of positive or negative reaction among the public?

Thomas: I think that J-C, the bass player of Dures et Gays, came up with the name. The name is a French word play: Dures et Gays means "Hard and Gays" and it sound exactly like *du reggae* which means "some reggae." The reactions have been positive, it still makes me laugh when people ask if we play reggae because we don't look Rasta at all. Reggae music is so popular in France, that a lot of punks hate this music.

J-C: Actually Skalpel, our keyboardist, came up with the name in 2008.

MRR: How long have you been around?

Thomas: We started Dures et Gays in 2011. I used to play bass a long time ago when I was teenager in a straight punk rock band. I learned how to play the guitar for Dures et Gays.

J-C: When we started the band two years ago, none of us really knew how to play music, we just told ourselves, "Hey let's make a punk band with only faggots in it!"

Cedrique: I started to scream songs since the beginning of Dures et Gays.

MRR: I think it's cool that punk is not only about music but also about ideology. Each person has the freedom to define punk for themselves; how did you guys come across punk and anarchism?

Thomas: When I was fourteen years old, I became fascinated with this photo in an English textbook of punk rockers with spikes and mohawks and all the classic British '80s punk stuff. I went in a mainstream record shop to buy a punk record and find out what it sounded like. I bought two records: Rancid's *...And Out Come the Wolves* and the Misfits *Legacy of Brutality*. That was my turning point; a few months later I discovered the DIY scene and bought my first fanzines in a small record shop in Paris. I was then introduced to the notion that punk had politics. I started to attend punk shows in squats, but I have to admit I was pretty stupid at this age. Then anarchy to me meant drinking beers in the subway, smoking weed and wearing punk clothes. I am 31 years old now and more serious; I'm not interested in punk clothes anymore, just DIY music in general and politics.

J-C: I think everyone can create their own definition of punk (with some limits such as DIY, non profit, etc). It just pisses me off when some dumbasses definition of punk is going to a show to get drunk, dance violently and not even get into the music, but I think it's getting better.

Cedrique: My politics have changed over time. I used to define myself as an anarchist but never as a punk. My identity has been constantly misinterpreted and I've been mistaken for a punk. I struggle a lot with that in the band. I am unsure of my political position now, something between a feminist and a faggot, tomorrow we will see...

MRR: When I was living in France, the music that came from there seemed to be limitless in terms of genre. Even in some record stores I remember seeing sections tagged as "unclassifiable music." I think Dures et Gays totally falls into that, blending elements of punk, garage and who knows what else?! Is there any concrete goal the band has in terms of sound?

Thomas: We just play punk rock music, with an "old school" definition to what punk is—songs that are aggressive and high energy but

are simple as possible; and lyrics with something to say that embody a DIY spirit. To me, that's the definition of what punk is, regardless if we have a drummer or not.

MRR: In regards to the expressive side of Dures et Gays, how seriously do you take yourself?

Thomas: Well, I always try to take myself seriously, but I'm not sure if I am always successful.

MRR: Is there any humor or irony within the songs?

Thomas: Well we have a song against children, we just say obnoxious things, usually people laugh when they hear the lyrics. We also have a song called "Skinhead the Day, Drag Queen the Night" which is a humorous song about false love. A lot of people say that we are a funny band. However some songs are serious, for example a song called "Don't Integrate, Disintegrate" which is about our feelings against straight society.

MRR: What's your punk scene like? Is it a mix of queers and straight kids or are more things more divided?

Thomas: Toulouse is a small city but there is a pretty cool DIY scene. We have the TDB, a queer squat where we practice, a straight squat called Pavillons Sauvages, where there are shows with every kind of music. The scene is divided between people who identify as feminists and people who don't; there is a small amount of overlap.

MRR: How has your experience of doing drag and being queer in punk been like? What about France in general?

Thomas: Well I don't know, sometimes it seems that in France queer stuff is reserved for intellectuals or it's just a fashion thing, I identify more as a faggot than a queer.

J-C: Or queer punk rather than just queer.

Cedrique: Sometimes I pretend that I am queer when I want to make fun of the mainstream French queers.

MRR: What are your favorite places to play? I'm pretty sure you aren't going to mention Les Caves de la Note.

J-C: I really prefer playing in squats or nonprofit spaces, in Toulouse there's les Pavillons Sauvages and our queer squat, le TDB. I never have been to Les Caves de la Note, and probably never will…

Thomas: I love to play anywhere where people are nice, it can be in a squat or in a pub.

MRR: Is there somewhere you haven't played yet and want to?

Thomas: Lots of places, anywhere with a queer audience!

Skalpel: Everywhere, I don't care if the audience is queer or not.

Cedrique: Every place where the stage doesn't have holes in the floor, so I can walk in my stilettos and not fall through it.

MRR: What other bands you feel a musical or ideological kinship with?

J-C: Queen.

Thomas: We love Grace et Voluptée Van Van, two dykes from Toulouse who perform humorous feminist hip-hop songs, we went on tour twice with them. They are wonderful.

Skalpel: Grace et Volupté Van Van, Atomic Tango and Crête et Pâquerette.

MRR: In bigger cities like Paris or Lyon, bands like yours aren't very visible. Do you think Dures et Gays could have formed anywhere outside of Toulouse?

J-C: Yeah I think we could have formed anywhere.

Thomas: Well in Toulouse we have a squat with a free practice space. It's a great opportunity; I don't think that could be possible in any other city.

MRR: Girl, look at that black dress, you look great! Do you feel like you're subverting traditional beauty and gender standards?

Cedrique: No I am the traditional beauty and gender standard! Like my grandmother, that's why I fit in my dress and my stiletto heels so well.

MRR: I have never seen a band like yours; it was a total surprise considering the lineup, which was, punk, electro-industrial, experimental bands, etc. Getting into the visual aspect of Dures et Gays, how important is your visual representation?

J-C: There is no importance to the outfit for me.

Thomas: I don't think it's very important; punk rock is not a fashion.

Cedrique: It's very important for me. If I wasn't in a dress and stiletto heels I couldn't play.

MRR: What was the best show you played?

Thomas: I loved playing in Paris. I'm from the suburbs of Paris, so a lot of my old friends came out to the show. Our first show in Toulouse was pretty wild, also when we played in a nice squat in Brittany with a wonderful Irish band called Found on the Floor.

MRR: What is the craziest thing that has ever happened at your shows?

Thomas: In Paris, we played at this queer bar, a lot of dykes showed up and some went topless, the ambiance was crazy!

MRR: Have your ever been in a unpleasant situation with audience that didn't get what you guys were about?

Thomas: Not really. Once we played last at a show, late in the night, everyone was drunk except for us. People crowded the stage so much we had to stop playing. We should have been as drunk as the audience to have fun.

J-C: I really don't feel the same way about this gig; I was drunk as shit and it was crazy. I'm pretty sure it was our second gig.

MRR: As a faggot and a transwoman I feel simultaneously mothering of my community and snotty and pissed at straight people for having kids. Where do you all fit there?

Cedrique: Sure, I feel motherly with my communities but I am snobby with straight people with or without kids.

Thomas: I just hate them.

J-C: I don't understand why people breed children; maybe they're afraid to die.

MRR: I was just looking at this video about infanticide; do you feel that queers are oppositional to children?

Thomas: Well our song is a joke. I think that everyone can find a kid irritating at some point.

MRR: Sometimes I get the impression that the music is secondary in what you guys do. Is the idea around the band more important than the music itself?

J-C: Yes.

Thomas: For me the music is as important as the lyrics or the concept of a fag band. The aim of our music is to play punk rock.

MRR: Do you have any future releases in the works?

J-C: Like we say here, we just have to "pull our fingers out of our butts" but yes… maybe.

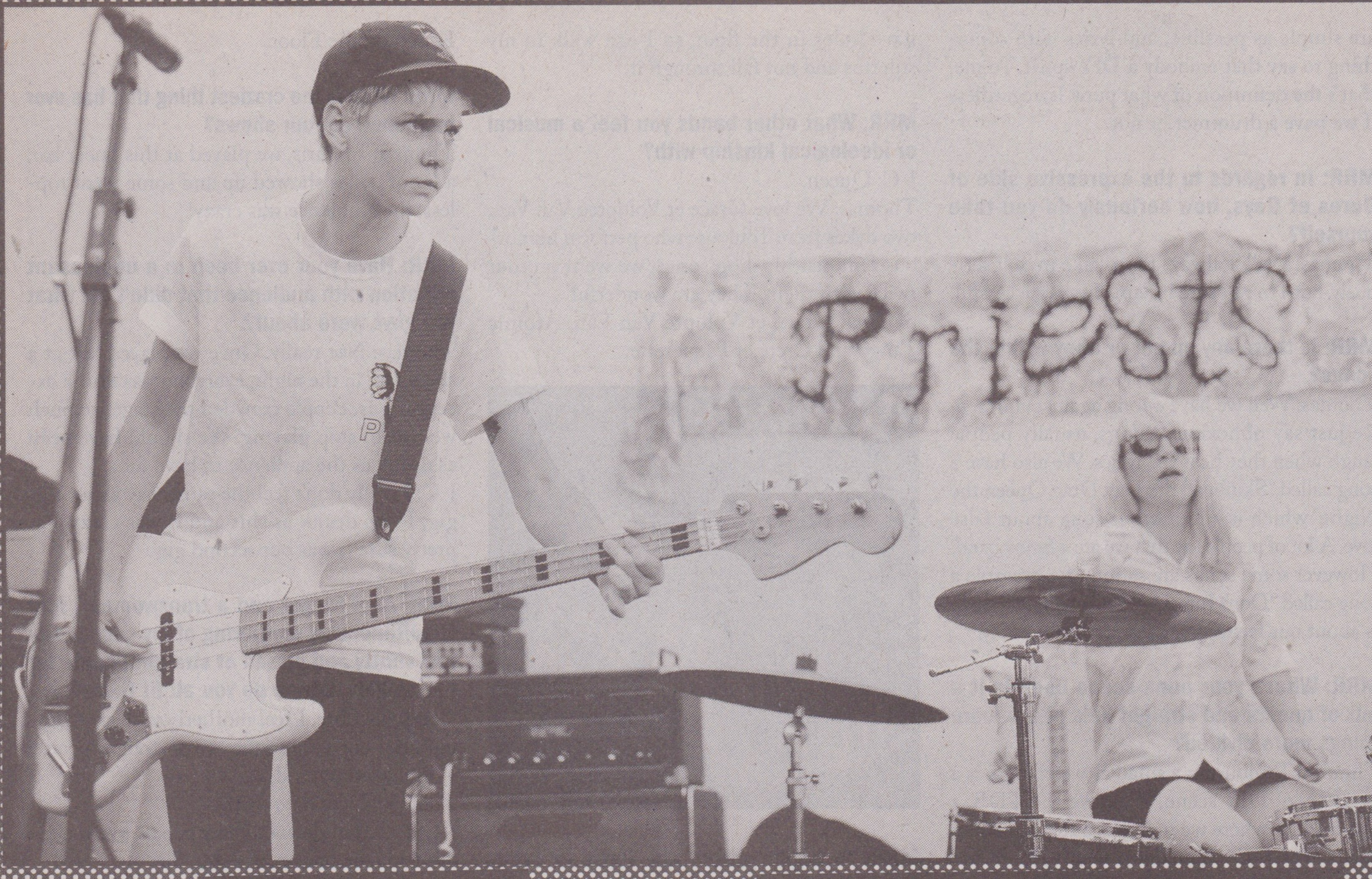
Thomas: Our plan is to make a split LP with our friends Grace et Voluptée Van Van.

MRR: It was cool to talk with you guys! Thanks for doing this interview. Is there any message you would like to share with our readers?

J-C: One last thing about unicorns–I hate them and don't understand why queers are obsessed with them, I hate them they all must die, our dark reign will come! Beware unicorns!

Thomas: Thanks for this interview! We are looking for shows everywhere!

Contact Dures & Gays: duresetgays@gmx.fr



INTERVIEW : Arielle Sonnenschein

PHOTOS: Christina Riley, George DuChaine, Michael Andrade

This summer, I had the pleasure of seeing Priests in the middle of their big old tour. The 2013 release of Tape Two was exciting—easily as good as the Radiation/Personal Planes 7". This smart, ferocious band of the Washington DC/Baltimore area, is easily one of my favorites of 2013.

Their show in Austin, TX was hosted in a tiny, crooked house atop a narrow staircase. The room was small and airless, basically a great place for a show. Priests' songs are minimalistic and yet dense with a moral compass informing their lyrical content and intent. The sound is dissonant and catchy as hell. Needless to say, I was super stoked to finally see them and they did not disappoint. The set was sharp, focused, and energizing. Live, they are engaging and their commitment to presence is admirable; the solidarity between band mates is so obvious it permeates throughout the crowd.

As the set progressed, rowdy bros started shoving people out of the way. Front-person Katie Alice Greer stopped playing, and informed these dudes that they were ruining the experience and affecting everyone. (I think the phrase "You guys just need to chill out" was used.) I love people who love underdogs and from that moment on, I knew I had to befriend this band. Fortunately, the dudes crashed with friends.

In the morning, our discussions were endless: politics, intersectional feminism, queer culture, sweet potato tacos, bands (including UK punks Good Throb, another new favorite—seriously y'all listen to Good Throb). It was awesome to connect with a group so quickly. It reminded me why I play music; I meet so many cool people. Be warned world: the humans in Priests are charming as fuck!

Lucky for me, I had the chance to interview bassist (and generally cool person) Taylor M. about all of it.

MRR: I KNOW YOU GUYS HAVE BEEN TOURING A LOT THIS YEAR. HOW DO YOU FEEL ABOUT BEING QUEER AND BEING ON THE ROAD? HOW DO YOU KEEP YOURSELF SAFE?

You know, for the most part I don't feel like we have had to make a deliberate conscious effort in order to feel safe as queers on the road. I think this is partly because the majority of the time we spend on tour is trapped in a van with each other and the rest of the time we are usually at our shows with other supportive like-minded queer folks. So I guess you could say we protected ourselves in advance by booking shows with people who are of a similar mindset and are dedicated to promoting spaces and events that are inclusive for all ages/genders/sexual-orientations/races. The only time that I felt particularly uncomfortable was at a show we played in West Texas where there was a sign on the bathroom door that read, "Close the door behind you faggot." So Katie and I took the liberty to go ahead and change it to, "Close the door behind you bigot." Even then I didn't feel unsafe, per se, just fucking angry and disappointed. Although we take precautions and plan ahead, there aren't any true safe spaces in the world—Bros Fall Back, a zine by The Secret Society of Femmes, makes a great point about this. Of course there have been times, particularly in more rural areas, when we stop at gas stations or rest stops, where I can definitely feel judgmental eyes upon me. However, even then I don't generally feel like I am in physical danger, just well aware that my presentation is not approved of. Honestly, I don't mind the stares at this point and almost revel in them—challenging people's antiquated ideas of acceptable forms of gender presentation and "lifestyle" feels like a form of resistance that I am proud to be a part of.

MRR: PRIESTS RELEASED THE BADASS TAPE TITLED TAPE TWO THIS SUMMER. TELL ME ABOUT WRITING AND RECORDING THE ALBUM...

We recorded Tape Two with Kevin Erickson at Swim Two Birds, which is a recording studio in the basement of the house he shares with his husband Hugh McElroy in Columbia Heights, a neighborhood in DC. We actually recorded some more material with both of them recently at Inner Ear Studios in Virginia; they are a production power couple to say the least. Tape Two is a collection of songs that had been in the Priests catalog for a while and we felt they were ready to be released into the wild for the masses to enjoy or despise. Some of the songs such as "Lana" and "Say No," had been around for a long time, since before I had joined the band and I came up with bass parts for later. Others were newer material that I had a much more integral part in the writing of, for example "USA #1" and "Watch You."

MRR: YOU DO ALL THE VISUAL ART FOR PRIESTS, RIGHT? TELL ME ABOUT THAT.

Actually, most of the art has been a collaborative effort, much like our song writing process. For instance, with the Priests t-shirt we had on tour this past summer, G.L. came up with the design concept, Katie made a rough version of it in Photoshop and then I went ahead and made a cleaned-up/finalized version of it to take to the printer. We all brainstorm ideas and go through a long process of revisions to get to something we are all happy with, which is much easier said than done! Trying to come up with something that four individuals with a very strong visual aesthetic are all equally stoked on is hard! That being said, I am currently in the process of working on artwork for our next record, and that is another project that is based on a collaborative design concept, I just happen to be the one actualizing it.

MRR: WHEN WE LAST SAW YOU GUYS IN AUSTIN, WE LIED AND TOLD SOMEONE THAT YOU WERE A CHRISTIAN ROCK BAND. WHAT OTHER LIES DO YOU TELL PARKING LOT LURKERS ABOUT THE BAND?

Sometimes we that tell them that we are actually Jesus reincarnated and split into four embryos, or four dads on a road trip trying to find ourselves.

PRIESTS

PRIESTS

Cincinnati, OH

MRR: THE REST OF THE BAND IS FROM WASHINGTON DC, BUT YOU'RE FROM BALTIMORE. HOW ARE THE TWO SCENES DIFFERENT? HOW ARE THEY SIMILAR?

G.L. and I both grew up in DC but didn't know each other, and Katie and Daniele moved to DC for school. I lived in NYC for almost three years and then moved back to DC while I was taking time off to transfer to a school in Baltimore, and that's when I joined Priests. I live in Baltimore now. There is a cool scene in DC! There is a cool scene in Baltimore! There are a huge variety of projects going on in each city and I'm reluctant to try to make generalizations about either scene because there is just so much diversity and so much to be excited about. One of our sister bands, Big Mouth, is from Baltimore and they are fucking awesome. We just went on a super short and sweet weekend tour with them, Whore Paint, from Providence and Trophy Wife, from Philly, which was magical. At our New Brunswick and Providence shows we set it up like a battle of the bands—two drumkits, two guitar setups, and would switch off after each song, it was a blast! Also, I think it was a welcome variation from the traditional "you play a 30 minute set, we played a 30 minute set" mentality and definitely created a more interactive experience between the bands and the audience. I know that people tend to think there is animosity between the DC and Baltimore punk scenes but that hasn't really been my personal experience.

MRR: DO YOU THINK THAT BEING BASED IN DC HAS AN EFFECT ON HOW POLITICAL THE MUSIC IS?

Absolutely. This isn't to say that there aren't bands in DC that are making music devoid of political content, not that there's anything wrong with that (cue Seinfeld theme song). I just think for us personally, we want the music that we create to directly reflect the things that we find important or want to create a dialog about, and often that is our frustration with the current political system. Growing up in DC and going to high school with the children of political figures or ambassadors' kids and coexisting in the city with these people that make decisions that affect millions, is an experience unique to living in our nation's capital. Being so close in proximity, yet feeling so disconnected from these individuals and the industry of government, can be incredibly frustrating so sometimes we write songs about it.

MRR: IS THERE CROSSOVER BETWEEN THE RADICAL ACTIVISM SCENE AND MUSIC SCENE IN WASHINGTON, D.C.?

This is a question I am recently more and more interested in, specifically the idea of moving outside the typical manifestations of political activism in the punk community to bridge the gap and facilitate more intersection. I feel like radical punk politics often operate on a very insular level, which many times functions to educate and raise awareness with people already involved in the community. Music has the ability to transcend pure language through the emotion communicated by musical composition, the shared experience of listening, performance, and the discussion it can prompt. Not only does music provide a platform for ideas, but at its best has the power, through shared emotion and experience, to create a connection with others and solidarity that is often stunted by esoteric language and theory, or other forms of elitism that can feel exclusionary. Music can be a great entry point to raise questions and ideas that people may not have been exposed to before in a more accessible format, as it was for me. However, I am more interested in the next step, translating this exposure to radical ideology into activism and direct action that engages the greater community and strives to make a difference on a larger scale.

MRR: WHAT HAVE YOU BEEN LISTENING TO LATELY?

The Autonomy record that I got on tour when we played with them in Cwarbondale, IL, Big Mouth's new LP, the Good Throb 7"s, and the Fat Creeps 10" have been getting the most love on my turntable as of late. Also Stickers from Seattle put out a tape called Buy My Nightmares that is pure gold. But mostly I just listen to "Like a Prayer" by Madonna and "Everywhere" by Fleetwood Mac on an endless loop. What can I say; sometimes I'm just tryna wide shimmy like a mom.

MRR: WHAT HAS BEEN YOUR FAVORITE CITY TO PLAY IN SO FAR?

This is a tough question. We've met and played with so many cool humans all around the country. However, if I have to pick one, I'd say Boston. There are so many great bands and creative people based out of Boston right now! I've always had a great time in Cincinnati and Providence as well.

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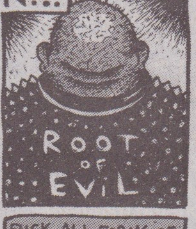

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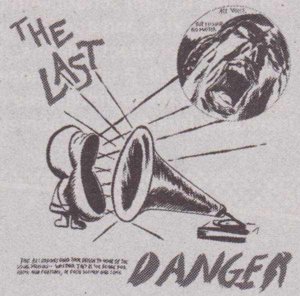

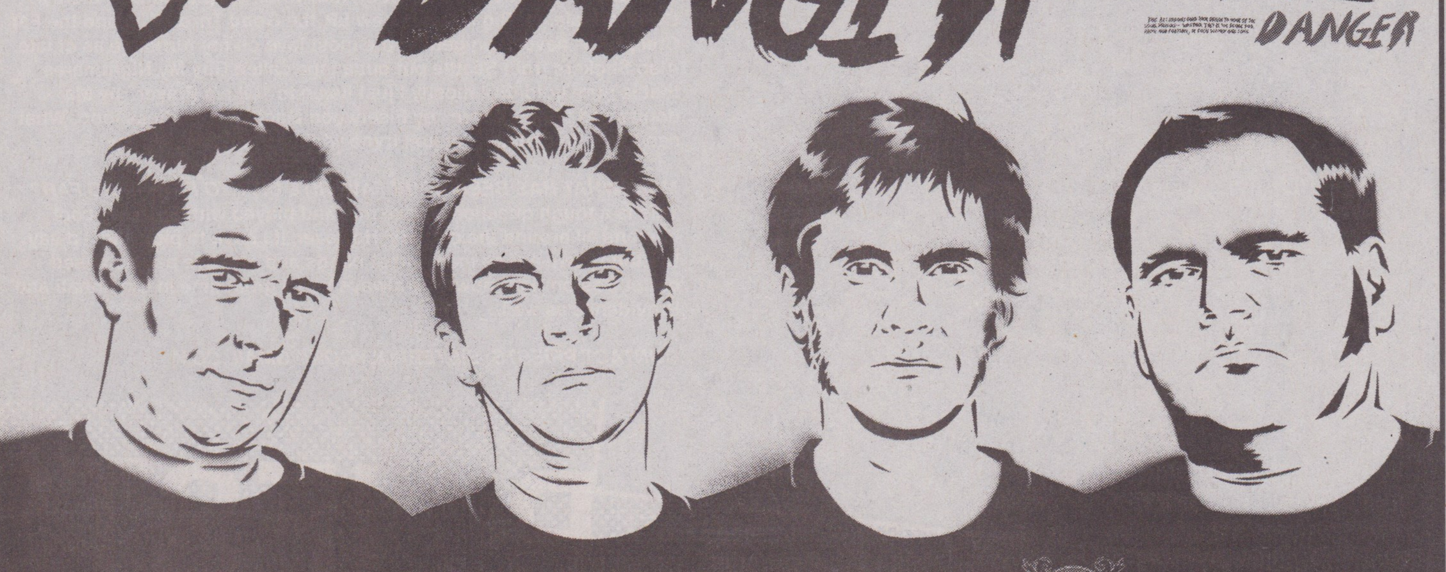

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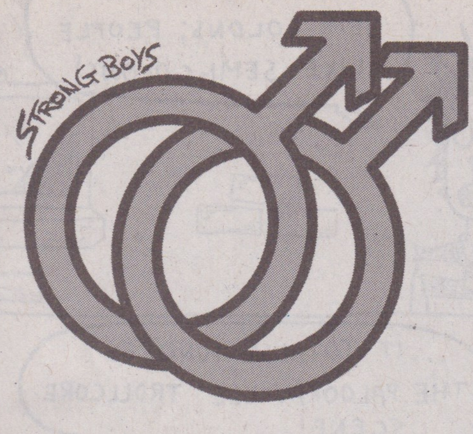


***Strong Boys** is a gay hardcore punk band from Dublin, Ireland. Sounding like Negative FX meets 86 Mentality they sing about religious brainwashing, bad attitudes and bears! They recently did a short tour of the UK and have a LP on the way, so MRR sat down with Emmet to have a chat!* Interview by Alison Gaye. Photos by Janer.

MRR: How did Strong Boys come to be?

I had wanted to do an all-gay hardcore band for a while, but I didn't have any gay friends who wanted to do anything along those lines. I had been trying to learn how to play drums and thought I could maybe do it all myself and see how it turned out but never really got around to it.

A while later I was playing a couple of gigs with a different band and every time we were loading gear we were calling each other "such strong boys" and I thought it was a great name and decided I had to do it. So then I actually tried to play drums and record the songs and they actually turned out pretty good! This was all through a netbook and shitty mic.

MRR: Did you always intend for it to become a live band, or was it just a project initially?

I guess at the beginning, I just considered it a project. I wanted it to be an all-gay band but I also didn't want to be in a band with random people, so I was kind of stuck in that regard. However, I really wanted to sing in a band and actually play those songs live. After the demo tape came out some of my friends offered to play live with me and it turned into a live band. I had thought about it in my head, before, about who would play live for Strong Boys and now those are the guys who play live in Strong Boys. It just worked out that they all wanted to do it and had the exact right line up.

MRR: You play all instruments on the recordings and write all the songs, effectively making this a one-man band. What are the advantages and disadvantages to this in your opinion?

I'm not very good at drums, which is definitely a downside! One advantage is being able to get things done quicker, whether you have three, four or five people in a band, it's always hard to get everyone organized for practices, recordings and whatever else. When it's just you, everything can be done in your own spare time. You can write a song and have a demo recording very quickly.

At the same time, I sometimes wonder, if there were other people in the band, songs would be structured differently or changes would be suggested to make things sound better. For example, you can spend an hour listening to something over and over again, trying to decide if something needs to be tweaked but if you had another member there you'd have another opinion.

MRR: What would you say is the single biggest influence for Strong Boys?

Biggest influence in general is just things that piss me off. Biggest influence on the music is American hardcore. No particular area or anything. Bands like Circle Jerks, Black Flag, Bad Brains, Void, Minor Threat, Negative FX. Anything that was short, simple and fast.

MRR: How would describe the attitude to homosexuality in modern Irish society, and how much of a hold does the Church still have?

I think the attitude here is better than it was ten years ago, but I wouldn't say that it's completely fine. There's still an attitude—or it's probably more correct to say some people have an attitude.

I don't think the Church has as much of a hold, but it still has influence over older people and whomever else it drags in. If there was a vote on gay marriage, or gay whatever, the Church would definitely be telling people what to do and there are people that would listen and try spread the word of dog.

The attitude is a lot more open now and you're more likely to be surprised by someone being homophobic rather than being surprised because someone is actually OK with people being gay.

There's still always going to be the teenage boy attitude of calling people fags, faggots or whatever, but it's improving. I remember hearing relatives complaining about "the gays" years ago when I was a kid; I'm out to them now and they're fine with it. Things change, but they need to keep changing. It's still not normal to everyone and that's the problem.

MRR: How does the punk scene in Ireland react to y'all as queers? Are they receptive to it?

The punk scene here is small so everyone knows everyone and there's only been acceptance for Strong Boys. I don't think there's been any sort of negative reception and if there was, I think people in the scene would be very surprised for a punk to have a problem with a gay band!

MRR: Do you ever find people assume you're straight in punk spaces? Or do they just ignore your queerness?

In Ireland, I don't think people assume I'm straight in punk spaces, like I said before, everyone knows everyone, it's a pretty small scene, even if you take the whole country. At this point people know I sing in Strong Boys so it's not a surprise to anyone, ha ha. In non-punk spaces a lot of people assume I'm straight and I've gotten the usual, "I never would have thought you were gay" thing. People usually assume the norm and have to point out that it's surprising or shocking to learn otherwise. Not in a negative fashion at all, it's a funny trend. The punk scene isn't as focused on the normal, I guess. As for ignoring queerness, I don't think people ignore it, it's just accepted.

MRR: Strong Boys can play a gig with only one of theses bands: Limp Wrist or Big Boys. Which one?

Limp Wrist for sure. I still wouldn't say no to playing with Big Boys though!

MRR: Have both bands influenced you? How so?

Both bands have influenced me in terms of music, lyrics, imagery and attitude. Without those bands existing the idea of being in a gay hardcore band wouldn't have been as easy to step in to, they paved the way. When I first heard Limp Wrist and saw pictures of them playing live, it was like seeing another side to hardcore punk where being gay/trans/different/whatever was accepted and not just a possibility. They also showed that queers could play hardcore punk, be angry and make people think, regardless of the audience's sexuality or identity.

MRR: Biscuit and Martin have both brought elements of gay culture, specifically drag, into their punk performance, do you incorporate your sexuality into your performance?

I don't really incorporate my sexuality into my performance; I just get up and play. Does taking my shirt off count? There isn't enough nudity at Strong Boys gigs here, it'll have to be rectified somehow. Taking my shirt off hasn't caused the right chain reaction yet!

MRR: You can't do an interview about gay Irish hardcore and not mention the mighty xKnifedx. Would you consider Mero an influence on you as a punk?

As a gay punk, yeah they definitely influenced me. I wasn't living in Dublin when xKnifedx started but I knew they existed from looking at posts on Eirecore (Irish punk forum). I just remember thinking, "There's someone else gay and into punk in Ireland?" There wouldn't be as many Strong Boys songs about sex either!

MRR: What have you got planned for Strong Boys next?

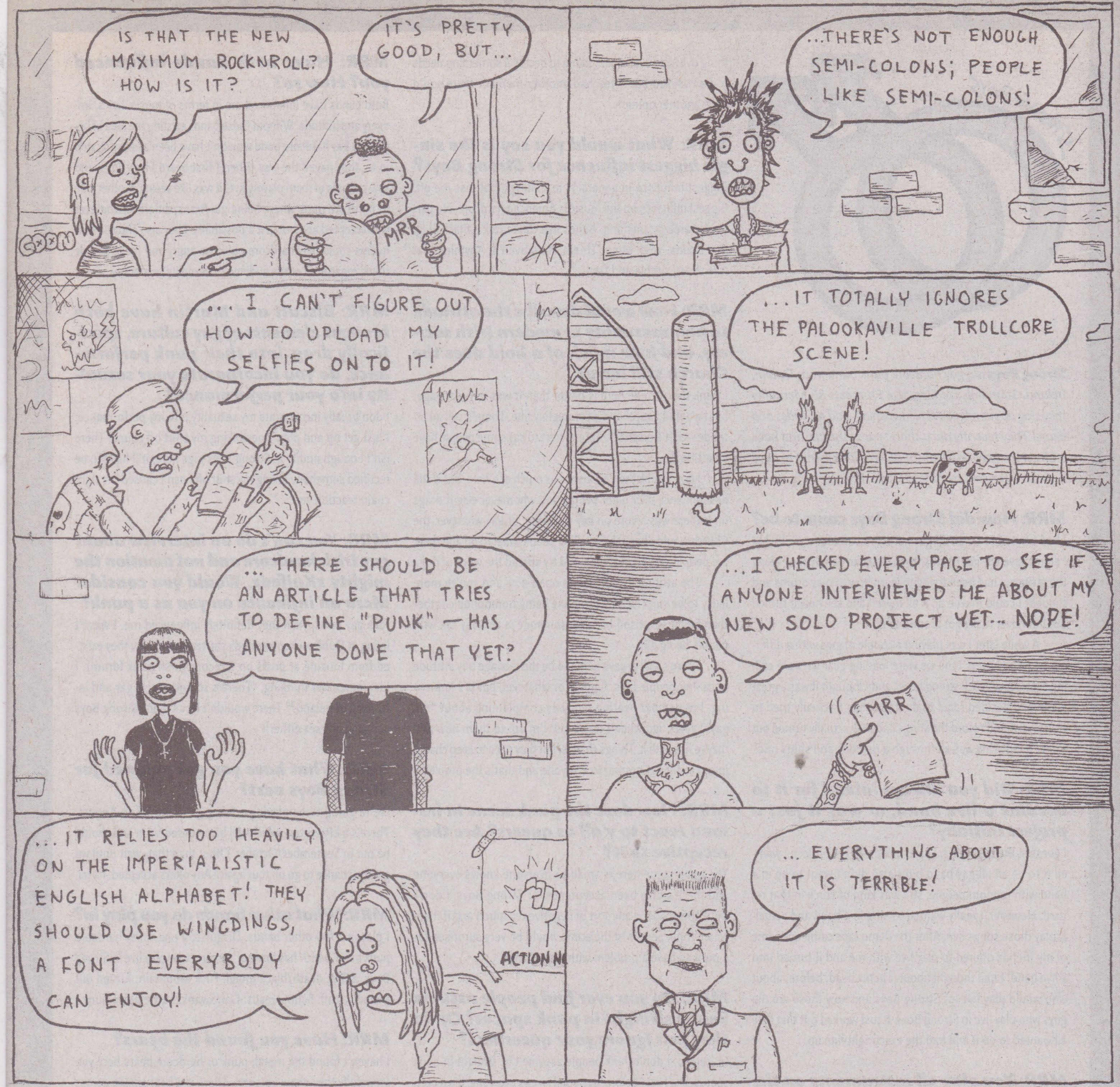
We're going to be playing a few gigs in the UK in August. There's a LP written, which will be recorded soon and should be out in September/October. Other than that, wait until we get the chance to go on tour again! Any offers accepted, ha ha.

MRR: What other bands do you play in?

I play in a few other bands. Disguise: a raw, noisy hardcore punk band, which has three of the guys who play live in Strong Boys. ZOM: death/black metal. Fuck Mountain: fuzzed out melodic stuff. Scum Heads: Gai/Swankys style noise punk

MRR: Have you found the bears?

I haven't found the metal, punk or hardcore bears here yet. Hopefully they show up soon. There is a bear sitting across from me right now working on his laptop though... ■



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PEEPLE WATCHIN'

Peeple Watchin' is four badasses from Boston who sing about being queer, being trans and fighting back. This interview took place in Sadie's bedroom at the Amory House in Jamaica Plain. These freaks have a full-length LP out on Nervous Nelly Records, with another ten- to twelve-song record and a split 7" or two in the pipeline. As I write this they are on a month-long full USA tour that will be over by the time this goes to print. Hope you didn't fucking miss them. Interview by Erica Freas. Photos by Dave Brushback and Ali Donohue.*

Content Warning: this interview contains descriptions of violence and harassment against queer and trans people, and references racism and rape.*

Sadie: guitar/vocals
Vicky: guitar/vocals
Mambo: bass/vocals
Jake: drums

MRR: What's the quick version of how you got together?
Mambo: We started two or three years ago. Sadie and I had old bands that toured together; we were old good friends in the punk scene of Boston. Originally we were called Bottle Kids 'cause we would just get drunk, jam and smash bottles in the basement of my old house. We toured and got things together and started getting into serious songwriting. Both of our old bands started winding down around the same time and we got more serious about this one…

MRR: I heard there was a text message…
Jake: Oh yeah, you texted me.
Sadie: Oh, what'd I say?
Vicky: Jake came home and was like, "I just got this text, it's like 'You wanna jam-a-lam?'" [Laughing]
Jake: I got the text and I was like, "Oh, I don't really know Sadie. This is weird, but sure."
Sadie: Jake thought I was a shitty spikey punk. He was right.
Jake: I was suspicious.
Mambo: You two [Vicky and Jake] were still in Footsie at the time and we had all played a bunch of shows together. Sadie and I knew each other pretty well.
Sadie: It was cool when Jake started playing music with me because I had been in a situation where a lot of the people I'd surrounded myself with were really crappy and I felt like there was all this stuff that I wasn't able to articulate myself, or realize about myself. Then I started playing music with Jake and he were so articulate and said all these really nice things that I'd been feeling and had not known how to say. I was like, "I want to spend more time with people who are like this person." So it just felt good to be around someone who made me feel more like myself and kind of like listening to that part of me that was like, "Something isn't right with my life right now." [Everyone makes doe eyes and "aww" sounds at each other!]

MRR: What's it like here in Jamaica Plain? You said you started in Allston.
Vicky: I don't know… Allston is a really transient place where a lot of people party really hard. There are a lot of people who live there who are passionate people and who are really good people, but it is inherently a transient place for college students and a lot of punks who live there don't really give a fuck about much but partying. In Jamaica Plain there are no colleges. People are less willing to come here.
Jake: Yeah. It's a place where young people live that isn't just a college area, it's pretty queer, I guess, as a neighborhood, but in a mainstream way. It's good. It's my favorite place in Boston but it's not…
Vicky: It's not perfect.
Jake: You gotta be critical.
Mambo: It's definitely older…
Jake: Yeah, way less transient, which is kind of the draw for me.
Mambo: Allston is just scum. That's where I live….
Jake: It's got its own charm. I'm glad it exists for certain reasons.
Mambo: It has its moments.

MRR: How does it feel to live here in the different ways that you're queer? Is this a good place to live? Hard place? Scary? Comfortable?
Vicky: It's definitely got all those things. When I walk around in Jamaica Plain, I get the gay nod a lot, which I love; there's something about Jamaica Plain where people say hi to you and there's less judgment of who you are, which is nice.
Sadie: I have a different experience. I feel like I don't get the gay nod 'cause older butch lesbians with salon haircuts really think I'm a weirdo when they see me. And a lot of the trans men are pretty transmisogynistic about t-girls. They don't give me the gay nod, they really communicate with me in the opposite way actually, like "fuck this person" or whatever, and that kind of sucks. I catch a lot of street harassment here. When I leave the house going to a house like ten minutes away, I get stuff yelled at me on the way there and on the way back, and when I go to the store, and when I ride the train… so my experience is more like I just don't want to leave the house. As a trans person I build my life, activities, curfews and everything around my personal safety, so I never really feel free.

MRR: Since this is a print interview, do you want me to put anything about the differences in your identities?
Sadie: Oh yeah, I guess say "as a transgender woman."
Vicky: Yeah, because obviously there's a big difference.

MRR: You're getting the gay nod from the salon haircut butch lesbians that Sadie's talking about.
Vicky: I'm accepted by cis-lesbians.
Jake: I benefit from the liberal bubble of Jamaica Plain in a lot of ways and it's weird because I'm not eagerly interested in it but… my presentation isn't extreme, but when I work in Charlestown or whatever [other Boston neighborhood] people always fucking say shit to me about wearing short shorts or whatever. Stupid shit that isn't even like super-gay. I definitely benefit from Jamaica Plain in that way because I have an acceptable semi-queer presentation. I have a totally different experience. It's a begrudging benefit or whatever.
Sadie: I wish I got that! Because I see everyone else getting it and I feel like I just get ragged on and it's in this way that I'm just not used to.
Jake: Yeah. Because Jamaica Plain is established and kind of wealthier and less transient it's one of these queer artist communities but it's also upper class queers who have settled into mainstream, if not family, structures, at least career-based lifestyles and stuff, so we're queer freaks that don't fit in here.
Sadie: Yeah, I feel like it's people who are like "I've worked hard to assimilate myself to straight culture and you're fucking it up."
Jake: There was recently an article in the more mainstream gay paper in Boston that was about how people of color and gay people face "the same" oppression, and it was a totally fucked up article, even just equating those things. It was saying that black people continue to catch more harassment, get more shit and face racism more because they "haven't realized" that they should present themselves more acceptably, the way gay people have "realized." It was *the* most fucked up thing I've ever seen and it's not just something that happens in a racist way, it happens to trans* people and queer people who don't pass, too. Or don't become normalized. It's like "why don't you just learn that you need to make yourself acceptable so we can all just resume making tons of money?" or whatever.

MRR: Let's talk about your lyrics. What's your subject matter?

Sadie: It seems so broad...I guess I just write from experience. I only came out as a trans woman recently, a little after the band started, so I've had an onslaught of stuff about queer identity that I wanted to talk about. So it's almost like a mouthpiece for stepping into that part of myself. I try to write about feeling fucked up, by a fucked up society, but in a nuanced way that is personal and interesting, hopefully.

MRR: Are you still using Peeple Watchin' as a mouthpiece to express your transition or has it transformed over the past few years?

Sadie: No, I think it's the same. I always want to write really tough uplifting songs and make someone who is down on themselves and who is queer and feels depressed and oppressed feel really empowered and good about themselves, or at least feel like they aren't the one that's fucked up. Society has Gender Identity Disorder, not fucking trans people! But then I look at a lot of the songs I've written and the lyrics are really sad and about the monotony of daily life and I'm like "Wait, how did this happen? This isn't what I'm trying to do!" [laughter] And I think, "is this a reflection of who I really am?" But it's important to remember that yeah, you're a transgender queer person and that informs everything you do, but you're also a person that has an identity outside of that and has a whole spectrum of thoughts and feelings.... If part of privilege is not having to think about all these ways in which we're privileged and not seeing it, then definitely as a trans person I write about gender a lot, but I shouldn't feel guilty about my actual feelings... which are hard for me to access in daily life because I'm really anxious and worried about harassment and my presentation and my safety. To me that's just as much of a real thing as writing songs about street harassment and killing bros and coming out over and over again. It's all valid.

Jake: I think, too, in terms of songs being downers or whatever, the feeling that I get from them is still pretty uplifting, in a sense that it's just like relating to people about what's real, that you haven't given up because you're writing fucking songs! It's so much more real than some fucking Dan Savage "It Gets Better" shit because at least someone can look at it and think, "yeah, if I can't get a job because I'm trans it fucking sucks and everything sucks, but there are people pushing through it." You're always saying shit like "this song is about pulling yourself out of the gutter and realizing there's better people to kill than yourself!" Saying shit like that is dark, it's morbidly good to realize. No one needs to be told that life doesn't suck, that's not gonna help anybody.

Mambo: Just from an outside perspective, obviously being close with you for so many years, Sadie. Seeing Sadie's songwriting, and knowing what you're going through and figuring it out as a band, as a group together, as friends, I've seen you go through a transformation process through these songs basically, and it's really powerful being a part of the band and being able to sing along, to be a part of that with you on all those different levels. It's cool.

Everyone: Awwww!

MRR: Sadie, would you feel comfortable saying how old you were when you gave yourself permission to present your true gender? I think it's cool to say, because you weren't, say, seventeen...

Sadie: Yeah. I was 26 or something when I fully came out to myself. It's funny, I was talking to my friend Matthew the other day about how I was feeling that I didn't have the monolithic narrative of "I played with dolls when I was a kid and I always knew I was a girl." And how not having that feeling made me questions myself a lot more, because that's the only story the media lets trans* people tell. "Am I really trans*? Because I didn't have these experiences?" and then realizing that it was so repressed, to the point where I remembered being five and lying in bed thinking "Oh man, when I have my second life I am going to be a woman! Gee, I hope I get to be a girl next time." And then thinking, OK whatever, and not thinking about it for years. It's just that society doesn't give you space to talk about those things at all, society oppresses the fuck out of you and shames you and belittles you and hurts you, so you almost unconsciously forget that those feelings are there, because it doesn't seem like an option. And then people have the nerve to criticize you for the way that you came to your identity. Well fuck you! I fought my whole life for this shit and I don't need you to understand.

MRR: Tour stories?

Mambo: We giggle a lot.

MRR: I heard you threw a forty out of a moving van.

Mambo: We drove from Jacksonville to Greenville, SC. We had to leave Jacksonville, got chased out. Sadie drove like eight hours straight. We were all just crazy. For some reason we had bottles in the van...[laughter]

Sadie: For *some reason* there were bottles of beer...

Mambo: Um... so we wind up just driving straight and for some reason someone just started singing, "99 Bottles of Beer on the Wall."

Sadie: Shit got weird. We got to like 80 bottles, which takes like 20 minutes and then Mambo was like, "*We have to keep going.*"

Mambo: "We're *doing* this!" "We're actually gonna *do* it."

Jake: We were banging on the ceiling, fucking shit up.

Mambo: It was one of the most riveting moments of tour. [laughter] We were sweating!

MRR: How many did you get?

Jake: *We did the whole fucking thing.* It was like an *hour*.

Sadie: At 50 I was like, "Fuck this, there're like two weeks of tour left! I'm not going to be able to sing..."

Jake: You were screaming! We were slamming everything, outside of our bodies nothing mattered!

Sadie: We were on the highway and then you

(Mambo) opened the door and threw a bottle.
Mambo: I just opened the door and smashed a bottle on the freeway…
Jake: You could have just opened the window!
Mambo: I could not! They weren't the kind that rolled down so…

MRR: This was Jacksonville, Florida?
Sadie: Oh yeah, setup story… N*ot fun*. Because we went to a gas station…
Jake: Before that the show sucked!
Sadie: Yea, the show sucked, anyway. But we went to this gas station because we were like, "fuck it, let's just go to Greenville because we don't know anyone here and in Greenville we have friends that'll take care of us." So we went to get gas for the overnight drive and I walked in and immediately felt all these eyes on me. People in the back being like "what is that? What kind of faggot is that?" and laughing. The teller guy was behind bulletproof glass. Then this huge guy walked up to me, had his chest an inch from my face and was like "what the fuck do you think you're doing here?" and I'm really terrible at shit like that… I'm like, "getting gas." He goes "you need to hurry the fuck up." The one lady in the place turns around and instead of some solidarity she starts cackling. I'm like, OK. Got followed out, managed to pump the gas and get the fuck out of there. It was really traumatizing though. This is why we tour with weapons. I thought I was gonna fucking die in there.
Jake: Another tour story was a show we did in Calumet City outside Chicago. It was at like a Pantera weed-metal practice space and one of the rooms had a confederate flag on it and a picture of a black guy saying "You're Gonna Get Raped." We took that shit down and talked about how fucked it was on the mic when we played. The dialogue with the crowd was uncomfortably received at first and then when the other bands played they backed us up. By the end of the night everything had shifted, like we politicized the space.
Sadie: I think lots of times people want to say something, it's in the air, but don't know how, so if you can crack that, once people start speaking up everything can change and you see how much solidarity there can be.
Mambo: We all had one-on-one conversations with people. It was really empowering.

MRR: Sometimes those are the best shows, the ones that start of rough and you get to end up breaking some barriers.
Vicky: The thing about pop punk is you don't know which kind you're going to get…
Jake: You're not always going to land in a queer bubble. You may end up with, like, Fest bros or whatever at your show and it can either be the worst thing ever or an opportunity to talk to people who aren't already on the same page and you're just wondering what it's going to be or being scared of what it's going to be or sometimes excited if you've had a good night there before.

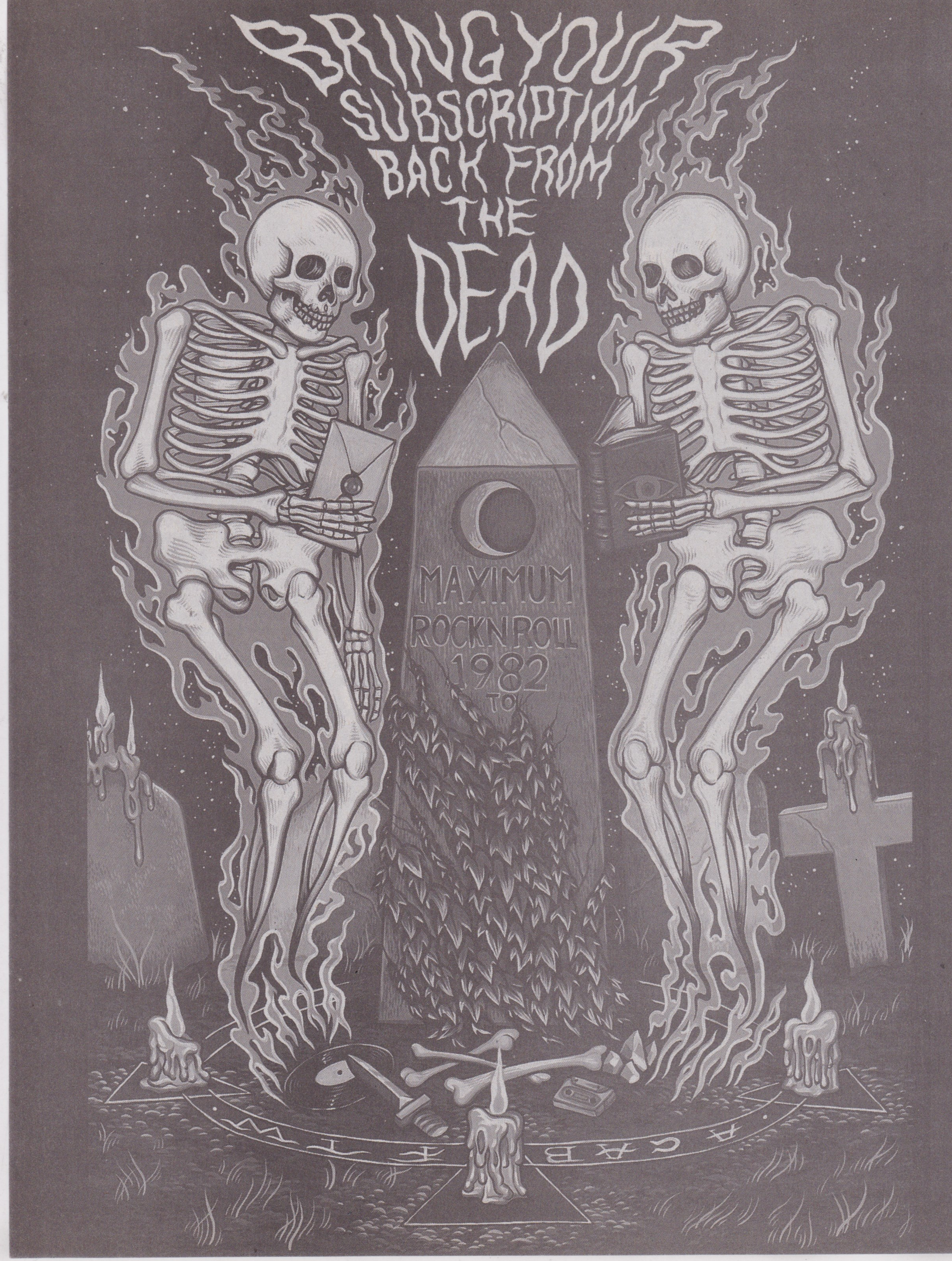
MRR: And there was a good, good show in North Carolina where you got there and it was like a spin the bottle fuck fest…
Sadie: Everyone was pouring hot wax on this person and she was really getting off on it, there were other trans* people there, everyone was so down. It seemed like less of a traditional show and more of like a queer event and I really like it when that happens, when you get to be the band in a space that doesn't usually have bands.

MRR: Are there any queer punk things happening that you want to talk about or get out there?
Jake: Smash It Dead Fest is really nice in that there was a lot of anti-racist dialogue. There are a lot of people of color in the bands who played and I heard a lot of positive feedback on that shit and everyone should look at Suzy X's comic about that. It's cool to have queer spaces and feminist spaces, but it's also really important that it was an anti-racist space with a good representation. Also, I heard Clit Fest was on the level this year.
Sadie: Nervous Nelly is a great explicitly queer record label from Nashville, TN. It's run by a queer and trans* couple and they only put out queer bands and if you're in a queer punk band you should get a hold of them because they're looking for bands. And their logo is a hairy anus.
Mambo: There's a new record.
Sadie: There's gonna be a new record, and a split or two.

MRR: Time frame?
Sadie: We're going to record late winter sometime. It'll be ten or twelve songs. I'm very excited.
Jake: It's going to be a mad dash.
Sadie: It's really sad. I was looking at all the lyrics the other day thinking, "what is this record really about?" and I was like, "Oh my gawd. I do not want to record this." [laughter]
Mambo: It's gonna be great!
Vicky: We started on something else, too. Watch out.
Mambo: We can't talk about that because it's *gotta* be a surprise.
Sadie: It involves gay themes. That's all you need to know.

MRR: Anything else you wanna plug?
Vicky: My butt. [laughter]

Contact Peeple Watchin' at smashitdead@gmail.com. We'd put our mailing address but are in the process of getting evicted…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Several months ago in Berlin we found the words "Anti-Corpos" written on a wall in the local subway station with a big feminist sign next to it. We were suspicious of what it could mean—a collective, a feminist gang, or maybe a local band we had never heard of before? Then, a few days later, at the Landverraad show I organized in Berlin, I saw a girl with a big Anti-Corpos patch on her back. Later this summer my friend Juninho, who happened to be visiting Europe with his bands Ratos de Porão and O Inimigo, mentioned a band from São Paulo with the same name and told me I should check them out. Actually, we both thought the band had already broken up. My curiosity was growing. Luckily, it turned out they had just taken a long break, and the drummer of Anti-Corpos, Helena, had been living in Berlin for a few months. When we met she told me that her band is just about to do a new release! What a great coincidence! When I first listened to their band I couldn't believe I had never heard of them before. Their sound is a full throttle Brazilian thrash—very fast, tight, and furious. Soundtrack to the annihilation of bigotry and inequality.

How is it possible to not know about such a great band? I think it somehow shows that even in the hardcore punk scene, which is politically aware and progressive, bands outside of the U.S. and certain western or southwestern European countries, are still more likely to be overlooked. That's a pity because when it comes to female/female-fronted hardcore, and hardcore punk in general, the Brazilian scene has a lot to offer. Brazil has a great tradition of good hardcore punk bands, including feminist bands. Just remember the amazing all-girl punk formations like As Mercenárias, Kaos Klitoriano, or local riot grrrl scene pioneers Dominatrix, and all the bands mentioned by Anti-Corpos in the following interview. The questions for the interview were answered by two of the band members, Helena and Rebeca, in August of 2013. The current formation of Anti-Corpos is Rebeca Domiciano (vocals), Helena Krausz (drums), Adriessa Oliveira (guitar), and Daniele Marighetti (bass). Interview and introduction by Jenni Ramme. Photos provided by Donna Kether, Kimmy Simões and the band.

MRR: Please introduce yourselves.

Helena: I'm Helena Krausz from São Paulo, Brazil. I'm 25 years old. I'm a feminist and the drummer. I'm also vegetarian, same as the other members of our band.

Rebeca: I'm 18 years old. I identify as a radical lesbian feminist. I'm the singer of Anti-Corpos and guitarist of I Kama Iaba.

MRR: How did you come together as a band?

Helena: Veri and I met in school in 1999. We started listening to rock together and discovered hardcore. We went to some hardcore underground gigs, but had never seen any girls on stage. In 2002 we all met through a Riot Grrrl fest where national bands such as Bulimia, Infect, Menstruação Anárquika, Hats, Lava, and several others performed. Then we decided to start playing, but we didn't know how to play anything! I decided to be the drummer and Veri the bassist. We invited two girls to play with us, Maira Moya (singer) and Bel (guitar). It was super awesome to start from zero all together. Our first show consisted of nineteen covers! After that we went through several formations. In 2007 the band was totally different, both the members and the sound. But Adriessa and I played in other bands too, and we thought we'd better stop, with plans to come back at a later date. Around 2010 or 2011 Adriessa and I wanted to start playing together again. We met Rebeca through Coletivo Emancipar (Emancipation Collective). We thought the force and desire she had to do feminist things was amazing, and we decided to invite her to sing in Anti-Corpos. We wanted to reform the band because we needed to talk about feminism again in the hardcore scene. Also, we also wanted to have more girls there as well as more bands formed by girls. In Brazil in 2007 there was a shortage of female bands. Virtually all the bands broke up. So we decided to go back in order to try to retake that scene.

MRR: How was it being so young and playing in a band? Does it make a difference?

Helena: It was amazing for us! Since we were fourteen we have been playing around, getting to know new bands and people, a lot of Brazilian cities and their local scenes. We learned a lot about feminism through music. I have met a lot of good friends of mine because of this band. The only problem was always the lack of money to record some quality records, mostly because we were still in school. Ten years later and money still is a problem, but we've been recording and doing some nice stuff.

MRR: What are your musical influences?

Helena: Our influences come basically from Riot Grrrl. We like Team Dresch, Bikini Kill, and Sleater Kinney a lot. We also like melodic hardcore. We like RVIVR. We also like heavy, faster, and more aggressive hardcore. I have been listening to Landverraad (from Amsterdam); I've gotten to know this band this year since I've been living in Berlin.

Rebeca: I got to know punk through bands like Dominatrix, Anti-Corpos, Dealers, some bands that played in the early 2000s. It was only later that I discovered other foreign bands like Bikini Kill, Team Dresch, etc. Nowadays I have been listening to a lot of electronic music and rap done by womyn.

MRR: Are there other bands you've been involved with, and do you have any side projects?

Helena: I used to play in Siete Armas (sietearmas.bandcamp.com), which is a bit calmer, a mix of rock and blues.

Rebeca: I play guitar in a crust, anarcha-feminist band called I Kama Iaba.

MRR: I think your record is a pretty good one, but hardly known. Tell us about that record and your future plans concerning the band.

Helena: First of all, thank you! We have always done DIY recordings. We are a band from São Paulo, Brazil and we never really got a spot in the hardcore scene there. We never had a label that wanted to distribute our material. Our last EP, Meninas para Frente [Girls to the Front] was recorded and distributed DIY. We did it ourselves. Now it is just available on bandcamp. But soon we will have a new release on Emancypux Records (Germany/Poland), Fêmur Records (a label from São Paulo started by our guitarist Adriessa), Drink and Be Marry Records (Russia) and No Gods No Masters Records (Brazil). The release will be a 7" EP and should come out at the beginning of 2014. We are recording seven songs for this album! Plus we are very excited, because Emancypunx is a label we have heard a lot of good things about, and it's super important to us. We are so glad!

MRR: Your lyrics talk about internal punk scene issues. What things do you feel should be changed or improved within the hardcore punk, queer punk, and feminist scenes?

Helena: In Brazil we see a lot of bands in the hardcore scene that have beautiful statements, anti-sexist, anti-racist and anti-homophobia. But it is just a beautiful speech. There are a lot of guys playing that have physically attacked their girlfriends, or even do jokes about lesbians, trans* and gays. There are even some that believe grrrls don't belong in the scene. When our band reformed we drew attention from the macho hardcore scene, but when we started talking about the sexism in the scene their preaching changed from "How cool you are!" to "These girls are too radical, they can't even take a joke." We felt deeply rejected from many people in the hardcore scene just because we talk about sexism and homophobia in the scene. We think their statements are tragic and comical, like "You can be radical feminists, but you can't talk about me and my friends' behavior." I sincerely feel like the scene lacks a lot of conversation about these topics and there is a need to deconstruct it, so we can talk about freedom in the hardcore and punk scenes. Last year I went to some events that discussed sexism in the punk scene, so I hope that in a couple of years things will get better. Maybe with new people, a new generation.

MRR: Tell us about the Girls Rock Camp in Brazil. I heard that there were 60 girls attending! In Germany, for example, we really had a hard time finding participants for the camp. Is rock music so popular in Brazil? Do young people listen to rock music?

Helena: The Girls Rock Camp was really successful! We did the first one on January this year at Sorocaba, a city close to São Paulo. Flávia and Mayra from a band called Biggs took part in the camp in Portland, Oregon as instrument instructors. Flavia always commented on how genial the camp idea is, and that she would like to organize a Brazilian version. In April of 2012 we organized the Emancipar Fest and did drums, bass and guitar workshops. After this we felt stronger about doing our own camp, which we did in 2013. When we lunched the call for volunteers it took us very little time to fulfill the 60 places needed. Since 2005, Flávia had been doing guitar workshops for girls at Sorocaba, so people in town knew her already. But we had people from many parts of Brazil. Also, parents that really loved the project had their daughters enroll. We had volunteers from all over the country, and we were able to create nine bands! I was a drum instructor, and produced one of the bands. Adriessa was guitar instructor, and produced another band, and Rebeca was a roadie. In the last day of the camp, Anti-Corpos played at lunch time and it was definitely the best concert ever with the best audience! Rock is not the most popular rhythm in Brazil, but there are many people who enjoy it!

MRR: Why do you think the Girls Rock Camps have became so popular in feminist communities, so much so that the camps are now organized in all different countries?

Helena: I think it has become popular because it is a great empowerment tool. We are dealing with young girls at the beginning of their social life. It is much more than music! I think that most of the organizers and volunteers from many Girls Rock Camps all around the world wish they had such an experience when they were kids too. So why not gather a team of feminists and do it?

MRR: Are you involved in any other feminist projects besides the Girls Rock Camps?

Helena: Currently I am in Berlin helping organize LaDIYfest for 2013. But in Brazil I am part of the group that organizes Emancipar Fest, which is very similar to LaDIYfest.

MRR: How is the situation for LGBTQ folks in Brazil?

Helena: Brazil is huge, and we have some regions that are very homophobic, while some others are less homophobic. It's a big contradiction. For instance, the same Avenida Paulista that hosts the biggest gay pride parade in the world is also were people have been suffering homophobic aggressions. We are still struggling for some basic rights, like making homophobia a crime. It is a long and slow struggle and there is a lot of intolerance from some religious people, as well as people that are in important political positions within our government. Homophobia is being more talked about so people are thinking more about it as well.

MRR: What are the main issues that the women's rights movement deals with in Brazil, and what is the state of the movement?

Rebeca: Here in Brazil, and also in other parts of the globe, equal salaries for both men and women have been talked about for years, for we do the same jobs yet still earn different wages. Also the empowerment of the female body, abortion legalization, non-sexist campaigns for avoiding pregnancy, etc. Brazil is very racist and misogynist, but we have a strong movement of black women that are always bringing up important discussions. They talk about the discrimination that a lot of people in Brazil suffer from for being poor, not white, and not men. It's hard to admit, but it is a fact that the hardcore and Riot Grrrl scenes are dominated by middle class white people, which is easy to understand for it's a place where offensive jokes are tolerated.

MRR: How are the feminist and queer punk scenes in Brazil? Are there any bands or projects you would like to recommend?

Helena: Some years ago we had a lot of bands, and a strong grrrl scene. But since 2007 the bands started disappearing and the grrrl bands breaking up. But we are retaking this scene. There are bands like Biggs and the Dealers that play some heavy rock'n'roll. Human Trash is also a very nice band that is actually going to be touring in Europe between September and November of 2013. In the northeast of Brazil there are the Noskill playing hardcore. These are some of the active bands we like a lot. There is also a very beautiful band called Teu Pai Já Sabe? that plays queer hardcore, and we love it!

Rebeca: Like we said, our band has been trying to avoid sexist scenes. We are creating and exploring new places and people. Trying to break the macho block in these spaces is almost impossible. It demands a lot of energy, so we think we're better off doing our own thing, for we know it's gonna bring us good experiences.

The Biggs: myspace.com/thebiggsrock

Human Trash: humantrash.bandcamp.com

Noskill: noskill.bandcamp.com

Teu Pai Já Sabe?: teupaijasabe.bandcamp.com

MRR: You told me that Anti-Corpos is an all-lesbian band. I think that's pretty unusual for hardcore punk bands. How is that in Brazil, and how does being an openly lesbian band affect you, and how does it affect your scene?

Helena: I think that being a lesbian is a form of activism, inside and outside the scene. This is very interesting because many feminist bands formed by lesbians are not in the hardcore or sXe scenes. There are girls playing with dudes, but they aren't dykes. I don't know any other lesbian hardcore bands besides us. (laughs) This is strange.

Rebeca: Just to complete what Helena just said, I think that the fact there are no lesbians in this scene is because this scene is a masculine, macho, heterosexual-dominated scene. It is not appealing to the dudes to see a girl band in which no one playing wants to date or have sex with them.

MR: How is the networking and cooperation between the Brazilian radical feminist, queer, and queer-feminist hardcore punk scene with other South and Latin American countries?

Helena: It is curious because we do not have any relations with bands in Latin America besides Brazil. We are a lot more in contact with bands from the USA than with feminist punks from Latin America. Okay, I only know Kumbia Queers from Argentina\Mexico, and they are amazing!

MRR: Any question MRR did not ask, but you would wish to hear? Anything you want to add? Feel free to do so!

Helena: Thanks for the space! MRR is awesome! And I just wanted to say that since I am living in Berlin this year, Duda Gonçalves is playing drums for Anti-Corpos until I am back. Thank you sista!

Rebeca: We hope we can do a European Tour ASAP! I'm saving money already!! Thanks for the space! Noix!

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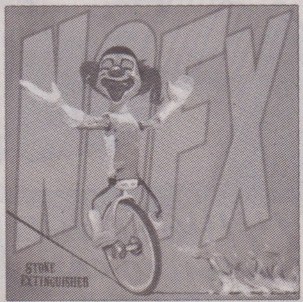

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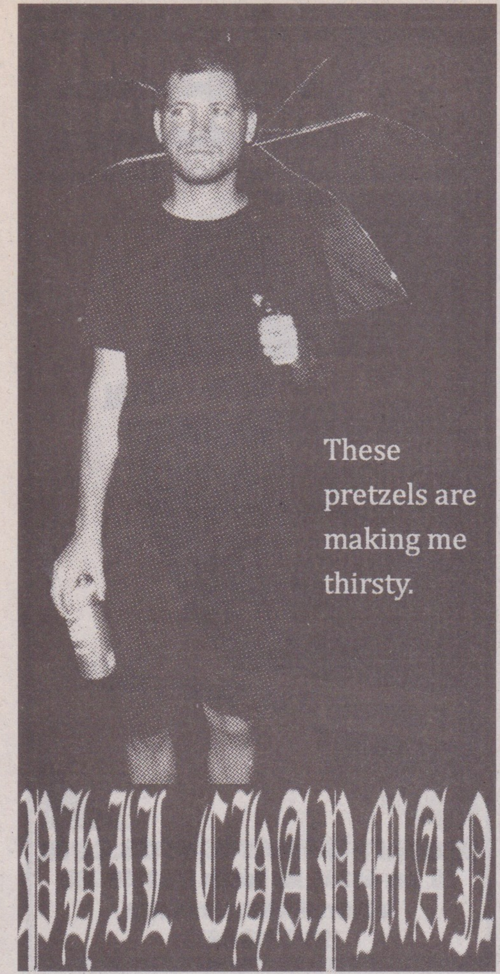

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shopping

Shopping is a London-based band that suits a number of descriptors: queer, DIY, post-punk, it all works—but then why would you wanna categorise it? They certainly don't! Featuring Rachel Aggs (Trash Kit, Sacred Paws) on guitar, Billy Easter (Wet Dog) on bass, and Andrew Milk (Gold Bars) on drums, the members of Shopping previously played together in the five-piece band called Covergirl before going on to form Shopping in late 2012. A force to be reckoned with in their scene—which revolves around the thriving independent music and art community in East London—the three are variously involved in putting on DIY shows, contributing to the DIY Space for London Collective, running their own record label and playing in multiple bands, not to mention working nights to make rent. Basically, Shopping has a lot going on. On top of all that, they've just released their debut record, Consumer Complaints, which was released on November 4th.

Interview by Melissa Rakshana Steiner. Photos by Elisabetta P.

MRR: Where did the name of your band and of your upcoming album *Consumer Complaints* come from? Is it some sort of X-Ray Spex take on consumerism?
Billy: Was it inspired by the Pet Shop Boys or did we just think of that afterwards...?
Andrew: I'd been listening to the San Francisco post-punk band Pink Section and they have a song called "Shopping" — "*what have you been doing all day? Shopping!?*" Since we all work nights, we don't have anything to do during the day time and felt it was a funny thing to call the band. Like, "Yeah, that's all we do, we're just shopping all the time. None of us have jobs, we're skiving off the state and we're spending our cash going shopping at fucking Topshop."

MRR: A lot has been made about how you can't Google your band because of the name. Do you see that as a problem?
Billy: I know, I think we're just going to have to say we've done that on purpose. Because yeah, you really can't search for us very easily. Then, when we thought of the album title we didn't realize that it would make it even worse—which it does. But maybe it's is a good thing.
Rachel: I think it's a hilarious thing. It's kind of like shooting yourself in the foot.
Andrew: I don't care about being un-Googleable, I just care that the band has a name that we all really like. Who cares if you can't Google us?

MRR: You're putting *Consumer Complaints* out yourself, on your own label MÏLK Records. How did MÏLK come about?
Andrew: MÏLK Records started in 2009 when I put out the Chaps cassette EP. I'd been promoting shows for a while and wanted to get even more involved in what I found most exciting—the queer/feminist punk community. I took the guy I was running Club MÏLK with to a Queer Union show in 2008 and saw Chaps live. That was when I decided I had to go into the *record biz*!! Nowadays both Billy and I run the label and we're releasing big proper records on twelve inch vinyl no less.

MRR: People have assumed Shopping's influences to be bands like ESG, Au Pairs, Gang of Four etc., and listening to this record you can definitely see where they're coming from. I was wondering what your take is? How accurate is this list?
Rachel: It's all actually pretty right. Though, Au Pairs...well Andrew really likes them.
Billy: I never really listen to the Au Pairs.
Andrew: It doesn't matter about specific bands; we all listen to post-punk a lot. That period—after '79, before '85—we're all really into that. Different bands, but definitely that era of stuff. I fucking love the Au Pairs, they're probably my favourite post-punk band. And we all listen to ESG.
Billy: The important thing, though, is that post-punk is not the only music we listen to. We've never sat down and said, "let's make music that sounds this certain way." To the majority of people, if they say, "what's your band like?" and I say post-punk, they don't even know what the fuck I'm on about. They're like, "what do you mean, punk? What?"

MRR: So how different is this band to your previous band together, Covergirl? From my perspective, Shopping seems less dark.
Rachel: I think there's still a darkness there, but I think because it's less noisy it seems less dark.
Billy: Rachel wanted me to do some funky bass lines, any opportunity to bust out some funky bass lines.

MRR: The big question is will you ever play chords Rachel? I heard that you have said in the past that chords will never happen. Power chords, just no.
Rachel: I play some half chords in Shopping sometimes!
Andrew: We all discussed this and came to a consensus: we agreed that Rachel would never play chords.
Rachel: Actually, I often play three notes at the same time in Shopping, a sort of jazzy chord!

MRR: It seems like it's been quite a quick process from forming as a band to doing an album. Do you think that playing together before helped with pushing it out quicker? You're obviously quite productive as a trio.
Billy: We really wanted it to be as quick as possible, because we've been in other bands that have gotten stuck, where years later we'd be playing gigs with old songs, getting frustrated. I didn't want that to happen; I wanted to get an album out. Also the fact that me and Andrew do the label, we're controlling everything.
Andrew: We've cut out the middle man. We're in complete control of the time frame with everything to do with the band. We book our own tours, and it's completely set to our own deadlines.

MRR: Has that been a lot of pressure? You've got a lot to think about, you don't just show up and play.
Andrew: It's a lot of work. It makes it full time but, as we were saying before, we kind of didn't have anything else to do in our day times.

MRR: Do you ever start feeling burned out from doing everything? Playing, recording, booking the tour, putting the album out?
Billy: I'm a fan of doing a lot of hard work in one big go, getting it all done, and then having some time to relax. Deciding the time frame ourselves has been way more motivating than having someone else doing it. We get all the satisfaction. If it's another record company, they've got their own schedules. We don't really care about any of that. I just want to do it, I don't want anyone else's opinion on it.
Andrew: I don't get burnt out with being completely DIY because we get a massive payoff doing things ourselves. It feels so good. When you have booked a tour and the shows are going really well, you think, fuck, why would anyone do it any other way? And Rachel's gone on tour with proper promoters and bigger bands and stuff and come back...
Rachel: Depressed!
Andrew: I always want to book my own tour.
Rachel: For me, there's just no point in touring if you're only playing big venues. In my experience, it's not fun because you don't meet real people, and you don't get to see what the scene's like in that town; all you get to see is some backstage area.

MRR: The DIY ethos is obviously pretty important to you. Do you see Shopping as part of the wider DIY music community?
Andrew: Yes, definitely. Especially with booking tours ourselves and finding like-minded people. So far, we've just gone around Europe, and finding like-minded people doing similar stuff there has been really inspiring. It's kept us going, and I wouldn't want to do it any other way.

MRR: What's your opinion of the London DIY scene specifically?
Rachel: I've only done bands in London, so I can't really compare to anywhere else, it but it does seem like people here are really productive. The only thing I'd say could be better is space.

MRR: Venues you mean?
Rachel: Yeah, there's just nothing, apart from Power Lunches [a music venue, café, and rehearsal space in Hackney, London].

MRR: Do you think London's changed in that regard? In the five years that I've been here, it seems as though there are fewer venues to put on DIY shows.
Rachel: Yeah, it seems like places keep shutting down, or getting taken over by *VICE*. Going to Europe was just such an eye opener; there was so many spaces run by good people, community spaces and squats, it was just so fun to play.

MRR: Did you have any favourites?
Rachel: Yep. We played a massive squat in Leipzig.

Andrew: I think it's an ex-squat technically, but you know how things run in Germany, where a place would be a squat and just exist for a while, and then it'd get approval from the powers that be to continue. So it started as a squat but probably now have funding. Stuff that would never happen here.
Rachel: They had an incredible sound system. And an amazing room for bands to sleep in and stuff. Just going to that kind of place made me feel that, "this is where we *should* be playing, of course."
Andrew: I'mw involved in DIY Space for London, which is looking to create a sustainable, long-term space here that acts as a venue and a general social centre with radical values. It's much needed given the UK's recent squeeze on squatting.

MRR: On the topic of the DIY community, a friend of mine from the band Frau was saying that there was a guy at their show who said he couldn't buy their tape because he didn't have a tape player...and I got to thinking about how flyers seem a lot less necessary than they used to be, because a lot of people are using social media to find out about shows these days. What are your thoughts about "old vs. new" media in the DIY scene?
Rachel: I think it's all useful, all different kinds of communication. Some things are going to appeal to some and not to others.
Andrew: There's definitely a percentage of people in London, especially punks, who won't be on Facebook and who are still relying on things like flyers. It's definitely a minority of people now, but there are still some people who wouldn't come to shows if they didn't have a physical flyer.
Billy: Andrew and I went to a talk recently about flyers and "before Facebook" and that kind of stuff. And the thing about DIY is, obviously, before Facebook we did all just use flyers, but we didn't especially call it "DIY" because that's just what everyone did. But why should it be that if you create an event on Facebook, that's not DIY? Unless you're getting some sort of publicity company to do it for you.
Rachel: I can't afford an iPod so I genuinely use a cassette walkman because that's what I have. I dunno, I like tapes, I think they're fun, I think they sound quite warm and good. But you should have a download code too so that people can access it online if they want.

MRR: Will there be a download code in your record?
Rachel: Is there?
Andrew: No there isn't.
Billy: There was meant to be, and now there isn't, I don't know.
Andrew: So thanks, Rachel.
Billy: But this was how we thought we'd get around not having the download code: if you bought our record and you want the download code, email us and we will email you the tracks. We've put in a bit of effort, we've done it all ourselves, they can put in a bit of effort too.

MRR: It's gotta be a two way street! It sounds as though Shopping operates collaboratively. Do you also have certain roles within the band?
Billy: Yeah, it is all pretty collaborative. Generally, whoever is singing in a song, usually Rachel, writes the lyrics, but we all write the music. The artwork for the album was me and Andrew. We all decide everything together. It's kind of like the perfect democracy, really. We have the secret answer to how the whole world could function in harmony.

MRR: Do you consider Shopping to be a queer band or part of the London queer music scene?
Rachel: Yeah I would.
Billy: Dunno, never thought about it. I'm indifferent, you can call things whatever you want.
Rachel: I think if you're gonna have labels it's the most useful, because it's just... everything.
Andrew: I don't think this band is particularly connected with the queer happenings in London. I know a friend of mine from Berlin was saying it's amazing all the queer stuff that's happening in London, but I don't feel like there's loads actually that we feel that part of for some reason.
Billy: I kind of forget we're a bunch of poofs to be honest.
Andrew: Even though all our songs are very gay, all the subject matter. Rachel does a song that she introduces as "a song about butch lesbians." All the songs are from our perspectives so of course they are queer, because we are.
Billy: I'm happy that we are; I mean if I had a choice, this would be it. But I don't think it matters, I wouldn't want to shoehorn us into anything. Ultimately it's about the music, isn't it? As cheesy as that is.

MRR: There's that story that was going around about the guy who runs that punk record store in London who was shitty about what he perceived as an upswell of bands with women and queers playing punk shows, and he made some comment like, "Why don't those lesbians just go get their own scene." I just wondered if you'd encountered any similar ignorant bullshit?
Billy: How bizarre.
Rachel: No.
Andrew: We haven't really had that, I guess that might just be that bloke being a complete knob. If anything, we've felt really accepted in the general punk scene in London; hardcore kids seem to really like it, and all the "punk" punk bands who played gigs with us have been really into it.

Billy: I don't want to play to only queer audiences.
Andrew: I mean, it's really great when we put on queer line ups or we play a show that is ostensibly for a queer audience—that always feels really great, and they're always gonna be good shows—but I wouldn't say they have been the be-all end-all.
Rachel: That story makes me worry a bit. In London, there's a lot of visibility about queer shows, and there's a certain danger to that. Like, "this is a Queer Show," so then [straight] people can say, "OK, well that's that ghetto, so we can just do our thing," they don't even have to

try. I mean, I'm totally comfortable to be called a queer band, but that's not all we are. But at the same time, it's really important. It's really fun to be able to write a song and be like, "this is about butch dykes." I might not be comfortable about writing that sort of song with people that aren't these guys.
Andrew: And it's really important to take that sort of stuff and play it to an audience which is mostly straight people who might not have seen that before. We play a lot of bizarre shows, and we actively play at venues that we haven't played before, or for people that we haven't played with before. We want to take what we do to new audiences.

MRR: Are there any kind of shows or any kind of venues where you wouldn't consider playing?
Andrew: We go with consensus on a show-by-show basis. Friends have put shows on at Birthdays before that we've played, but generally we try to avoid anything that *VICE* touches as much as we can. I'd never, ever play Old Blue Last, and we've said no to the Old Blue Last. Even if the best show in the world was happening at the Old Blue Last I think I'd still say no.

MRR: What do you think of *VICE* trying to give coverage to the squatter punk scene lately?
Andrew: I've had quite a lengthy discussion about this with DIY Space for London people about our media policy with *VICE* magazine. They're getting really fucking well-written articles on hard-hitting stuff, like stories from war zones, really important news that should be out there. But the fact that it's *VICE* means you have to always remember that this is partially a Rupert Murdoch owned media corporation, and they'll put those stories back-to-back with some ridiculously homophobic and sexist thing on the next page. It's just like they're swooping under the radar, blind-siding people with this really hard-hitting stuff and at the same time co-opting what that message is and twisting it into a "So-left-wing-that-it-could-be-right-wing" kind of vibe.

MRR: Who will you be playing with while you tour the album? Are there bands that you consider to be peers or inspirations in their own right?
Rachel: Good Throb.
Billy: The bands we'd like to go on tour with are bands you can imagine would be really fun, with music that would be good heard on the same night. Good Throb is an of example of that.
Andrew: We're playing with loads of really good people. Corey Orbison in Bristol, which will be amazing, Unmade Bed in Leeds. And when we're talking about peers and people that are really inspiring to everything that I do—bands that I'm in, the record label I run, the nights that I do—it's everything that's happening in Glasgow. It has been for years. Since I first heard Divorce in like 2009, Glasgow is always the place I'll check to see what's happening. A Glaswegian band that I have to see live because they're incredible is Golden Teacher—really amazing disco (not disco) post-punk. All the record labels are super DIY, like Winning Sperm Party, the stuff that Cry Parrot does, anything that's happening around Mono, I think the community of musicians and artists that are working together there are just really inspiring. Rachel and I do National Minimum Rage which is a semi-regular night at Power Lunches, putting on touring bands with maximum effort for minimum cost, and a lot of the times these nights will be built around getting some of our favourite Glasgow bands down to play London. Let's be truthful, if I'm gonna go on tour I have to hit Glasgow, that's it, 'cause you know it's going to be great.
Billy: We've just alienated every other town where we're going on tour.

MRR: I've been listening to *Consumer Complaints* a lot, and I really like the whole album, but the track that Andrew sings, "For Your Money," stands out as quite different from the rest of the album. It sounds really sad and poignant.
Billy: Yeah, it's our tearjerker, we are prepared that the audience might burst into tears when they hear it.

MRR: Do you guys have favourite tracks off the album?
Billy: I really like "For Your Money," "Long Way Home," and "We Say You Pay."
Andrew: I really like "Hard As Nails," that's always been a favourite of mine. I don't know why more people don't like it!
Rachel: That's the one where you have to start [*thrashes head around*].
Andrew: Yeah, it's got this pace to it, a certain groove. I really get into it, it's a good strutting song.
Billy: I always know if one of our songs gives me goose pimples it's a definite winner.
Rachel: I don't really have a favourite. Maybe "We Say You Pay."
Billy: That's the most ESG song on our album. I tell people, "No, we're not even really influenced by all that," and then there's that song.
Rachel: I really like "Long Way Home," but I'd like it if it had a different singer, if it was like Poly Styrene singing, I'd think it was a great song!

MRR: Are you all going to see ESG when they play London in January?
Billy: Yeah, if they actually play. I think they've cancelled like five times.
Andrew: And you've tried to see them every time and they've always broken your heart.

MRR: You don't know who the opening band is?
Rachel: Maybe it'll be Shopping!
Andrew: That would be the best thing!
Billy: Oh my god, that would be amazing.

MRR: I wonder who can make that happen?
Billy: Somebody must be able to make that happen.
Rachel: Who's booking it? Let's find out!
Billy: We'll find out who it is, and it'll be somebody from *VICE* magazine or something.
Andrew: Fuck it, it's all out the window now. Get in touch Rupert Murdoch, you can make our dreams come true, we're for sale!

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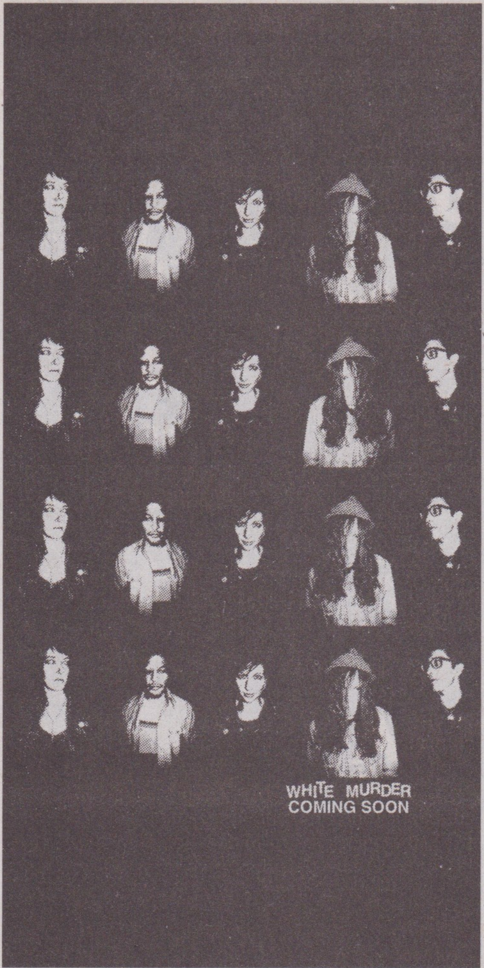
"Sometimes the words for the song are just a sentence or two, but they make it work with interesting, noisy guitar hooks, inventive harmonies and thundering drums. There's a bit of a Minutemen influence but filtered through a 2013 DIY lens. Excellent!"
-Greg Harvester, MRR



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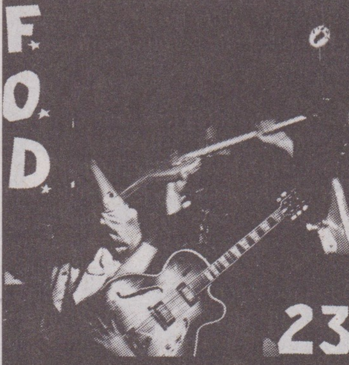

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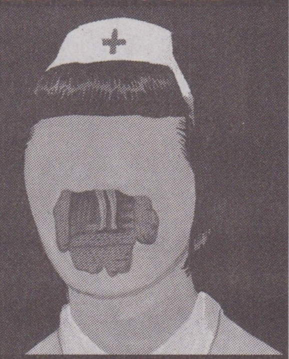

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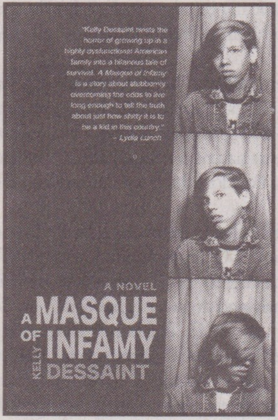

A Masque of Infamy
Kelly Dessaint
307 pages • $14.00
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I remember growing up in the '80s. The underground was truly underground, not something you could look up on Google. Discovering a cassette of something like Metallica or Slayer at the local one-stop shopping center was like finding gold, while finding anything by the Misfits or the Sex Pistols was impossible. And if you lived in the outskirts, you probably didn't even know anything countercultural existed until someone made you a mixtape. Youth culture was in a straightjacket and it was a struggle to get out of it. Those may have been simpler times, but they were also more dysfunctional. Adults, no matter how irrational, ruled like tyrants. Looking back, it really isn't that surprising that in the early '90s there was a boom of crazy syndicated talk shows airing the country's dirty laundry. I mean, let's face it, our parents were nuts.

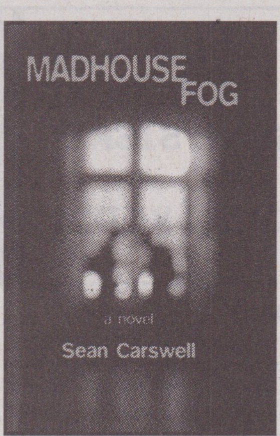
Kelly Dessaint's coming of age novel *A Masque of Infamy* traverses this chaotic period, following teenage Louis Baudrey in the midst of punk's second wave. Relocating from Southern California with his brother, father and his father's friend Rick to a small town in Alabama, Baudrey goes through all the troubles in high school you'd expect from an outcast. He's a punk, a troublemaker, but also a kid just trying to find his people. He searches for affinity and clashes with conformity like any rebellious teen would. Yet, what I thought was going to be a typical novel full of regurgitated hijinks and pranks, turns rather heavy when the truth about Baudrey's family is unearthed. Baudrey's formative years are placed over a backdrop of child sexual abuse and child pornography. After the shit hits the fan, Baudrey ends up institutionalized, apparently for having suicidal tendencies. The dirt of the novel really paraphrases the dysfunction of the era. It's a story that could have easily been on *Donahue* or the *Jerry Springer Show*.

What Dessaint does so well with his novel is recreate the teenage worldview. Although Louis Baudrey is based on Dessaint, only an exceptionally talented writer can recreate the mindset of a teenager without becoming a caricature. Over the course of the novel Dessaint pulls this off with Baudrey, building a struggling, stubborn, yet growing character. He never mocks, or belittles Baudrey. He never makes Baudrey into a buffoon, or overcooks Baudrey's rebellion. He never shames Baudrey for making the wrong choices. Instead he justifies Baudrey's actions with his personality, as any good writer should.

Demographically, Baudrey is from Generation X, and it shows. He spends his time fighting his way through the selfish irrationality of the 1980s. As someone who grew up during this time it was easy for me to step into Baudrey's shoes. Not just in the collecting of tapes, the music he listens to, or the things he values; but in the cold, careless, self-centered adult world around him. Baudrey's father is your classic fuck-up, one who would sacrifice his children to maintain his own level of perverse happiness. But Baudrey's mother isn't much better. When she's confronted with everything that's happened she asks herself why this has happened *to her*. That moment stuck with me. It felt like something my own mother would have said. With his depiction of the absurdity of the adults, Dessaint hits the nail on the head. It was like stepping back in time into a nightmare. Yes, for many of my friends it really was as ugly of a picture as Dessaint paints.

Dessaint proves himself to be a persuasive storyteller. He has a direct utilitarian use of language. It's not poetic, but it helps him build a convincing portrait of the period, a difficult task for any fiction writer who tries to write in the past. He also isn't afraid to throw the hard stuff in your face and he doesn't dance around the issues. But he still entertains you. He gets you to care about his characters, and about what's going to happen next. Most importantly, he keeps you wanting to read on. I would probably recommend anything by Kelly Dessaint.

—Brandon Freels



Madhouse Fog
Sean Carswell
287 pages • $15.95
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I first came to know the name Sean Carswell, author of *Madhouse Fog*, during his time at *Flipside* where he wrote reviews under both his own name and various and sundry pseudonyms. When *Flipside* fell apart Caswell, along with Todd Taylor, helped to start *Razorcake* and its companion book publisher Gorsky Press. When he wasn't writing for zines like *Clamor* or *Zisk*, he earned his PhD in English, wrote two novels and put out two more collections of his writing. Today he's a professor of English at Cal State Channel Islands, which is situated on the former grounds of Camarillo State Mental Hospital.

I mention all this because *Madhouse Fog* opens in a world mirroring Carswell's own; one where our narrator, a thirty-something, onetime punk has just started his first day of work at a university-turned-mental hospital in a nameless costal town somewhere in what must be Ventura County.

He's taken the job as a grant writer, and ended up at Oak View State Psychiatric Hospital for a host of reasons: to save a troubled marriage, because he's traded in the altruism of his 20s and early 30s for a bigger paycheck and most disturbingly; because a voice in his head, one that is not his own, told him to.

We're introduced over the next hundred or so pages to a bizarre assemblage of characters; the narrator's high school girlfriend-turned mental patient, his soon-to-be-ex-wife, a research scientist exploring the collective unconscious of house pets and a blind advertising executive who seeks to exploit that research for his own nefarious purposes.

Our unreliable narrator soon finds himself thrust into the middle of a metaphysical detective story. The easiest comparison, and one the publisher's one-sheet doesn't shy away from, is Paul Auster's *New York Trilogy*. Our narrator here, "Mr. Brown" (shades of the second part of Auster's trilogy, *Ghosts*?), can be somewhat infuriating. Revelations are made and then not revisited for quite some time. Key pieces of backstory are omitted or withheld for long periods. At times it may be frustrating that things aren't going where one would like when one wants them to, but as the story unfolds, one's patience is rewarded.

Once all the pieces are in place, what unfolds is, depending on what the reader brings to it, either a thriller with hired goons, secret plans, and an Inception-like climax, or a deeper reflection on time-travel, the collective unconscious, Carl Jung, Cervantes, Washington Irving, William Beckett and the nature of writing itself.

Madhouse Fog isn't without its faults. One or two key characters lend little to the narrative and some interesting possibilities are left unexplored, but what detective doesn't encounter a few red herrings along the way?

In *Madhouse Fog* Carswell succeeds on two levels. First, he deftly avoids easy answers, both in terms of some grand metaphysical "a-ha" moment and in terms of plot-points. Every time the reader fears we're headed towards a too-familiar trope, another less expected turn is taken. And his more significant success, the one that has me wanting to see what he does next, is that, in the meat of our narrative, when *Madhouse Fog* is in high gear, Carswell swings for the fences, aiming for capital-L literature rather than simple story telling, and succeeds.

—Matt Braun

MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

LAND OF 1,000 DANCES

If you've been reading this column for a while you know I am continually routing for the under appreciated. I will forever have burned in my mind this photograph of the Velvet Underground, Nico, Andy Warhol and two unnamed guys at Scepter Studios. In the photo the unnamed guys are sitting behind the mixing board during the recording session of the Velvet Underground and Nico. They were obviously important in those recording sessions yet the person who put together this Warhol museum exhibit couldn't be bothered to find out their names. It obviously still bugs me. In case you're wondering, the two guys are Norman Dolph and John Licata and they don't get any credit on the album either.

This type of thing comes to mind when watching the documentary **Muscle Shoals**. Except here it's the opposite. This a documentary about the relatively unknown people who did important work behind the scenes. They are finally getting some credit. Everyone knows the stars who sang the hits, but most people are probably unfamiliar with the person who played guitar or saxophone.

Muscle Shoals focuses on Rick Hall, a musician, songwriter and producer who set up the first recording studio in Muscle Shoals, Alabama. Hall grew up poor. His mother left his family when Hall was four after his brother died from being scalded by hot water. He would lose his first wife in a car crash after a few months of marriage. Then his father was killed a few weeks later in a tractor accident. His tragic life inspired his ambition. He was determined to make it.

He set up FAME Studios after recovering from a drunken stupor following his wife and father's deaths and then being fired from a songwriting business, Florence Alabama Music Enterprises. Hall's session musicians were known as the Swampers. They were a bunch of white guys who ended up backing black singers such as Percy Sledge, Aretha Franklin, Etta James and Wilson Pickett. There are stories about the extreme segregation of the South, particularly in Alabama. There is also the legend of the "singing river," as the Tennessee River where it met Muscle Shoals is known. There are many shots of that river simply flowing in the documentary.

While FAME Studio continued to have success, the house musicians, the Swampers, decided to leave and open their own studio, Muscle Shoals Sound. Hall hires a new group of musicians he dubs the Fame Gang. The competition between the groups starts to get fierce. The Rolling Stones record "Brown Sugar" and "Wild Horses" at Muscle Shoals Sound. Keith Richards explains that they would have recorded there again, but he was not allowed to return. This exchange leads to one of the more funny moments in the film. Swamper Jimmy Johnson claims that there was no drinking or drug use by the Stones while they were in the studio. This comment is juxtaposed with a photograph from the session of Jagger sitting behind the mixing board with a giant bottle of Jack Daniels in the foreground. Jagger makes a snide comment that yes, there was some of that going on.

Muscle Shoals tries to pack as much as it can into the film. Everyone who ever recorded at either FAME or Muscle Shoals Sound gets interviewed. There is a lot to know about what happened in that town in '60s and '70s. However, the transition to the modern era with computers in the recording booth and an extended piano ballad from Alicia Keys to finish off the film, sort of ruins the feeling of specialness. (www.muscleshoals.co.uk)

The strangest thing about **East End Babylon,** a documentary about the Cockney Rejects, is that it takes twenty-eight minutes into the film before the part in the story where the band forms. There are clips throughout this introduction of the current version of the band performing songs that relate to what is being discussed, but it is still annoying that it takes that long to get into the main event. There is a lot of background about the East End of London where the band members grew up. There is talk about World War II and the shipping industry. Then the discussion veers to robbery, boxing and football. By the time it gets to the band things are a little messy. But of course, it all comes together because the Cockney Rejects are basically equals parts East End history, football and boxing. Playing punk music seems to be an odd way to express all these interests.

The Cockney Rejects were formed by brothers Jeff and Mick Geggus, who had initially formed bands separately with no success. Mick conned *Sounds* writer Garry Bushell into getting the band in touch with Sham 69's Jimmy Pursey who was looking for new bands to record. Though the Cockney Rejects had never played a show, nor had a real rehearsal, they recorded a three-song demo at Polydor which was later released by Small Wonder Records as their first record.

The Cockney Rejects start to play shows at the Bridgehouse in the East End. They sign to EMI. When the neighborhood football team, West Ham United, wins the FA Cup the band records a punk version of the team's theme song "I'm Forever Blowing Bubbles". It is a hit. The Cockney Rejects humorously and drunkenly perform it on *Top of the Pops,* resulting in the band being banned from the BBC. The band's allegiance to the West Ham team attracts a lot of violence at their gigs. One in Birmingham at Kevin Rowland's bar, the Cedar Club, ends with the band and an entourage of twenty fighting two hundred angry fans of other football teams. The violence gets even worse when the British Movement youth take interest in the band. Then the Cockney Rejects record a few metal albums before calling it quits.

The Cockney Rejects inevitably get back together in 2000 and are enjoying more success than they had back in the day. They now tour all over the world. One fan in São Paulo, Brazil amusingly states that his favorite bands are, "The Cockney Rejects, Ramones and Skids". (www.eastendbabylon.co.uk)

Kiss or Kill was a Los Angeles booking crew that put on punk shows from 2002 to 2007. **In Heaven There is No Beer** is the story of their brief but influential dent in the LA music scene. Like most music scenes there is a time when nothing seems to be happening. The bands can't get shows. There is no place to play. There is nowhere for audiences to go. Los Angeles however seems worse than most. Everyone is trying to be a star and the clubs know this, so they oblige the bands to pay-to-play deals. Then some enterprising person or persons takes the reigns and gets something going outside the norm. The first few minutes of **In Heaven There is No Beer** perfectly captures that sense of independence and exhilaration.

Kiss or Kill was born out of Mr. T's Bowl, where Mike TV booked punk bands in a former bowling alley. After a particularly packed Electric Eel Shock show the Fire Marshall shuts down the venue. Kiss or Kill continues the momentum by booking the same bands at the Garage. The idea was to have cheap shows with cheap drinks and they did.

The majority of **In Heaven There is No Beer** resembles a high school yearbook. There are segments for each of the bands. Everyone has memories about certain shows. There are discussions of getting drunk. There are remembrances of who was with whom romantically. This aspect is sweet, but there is still the awkward attempt of trying to explain to the outside world what it was all about. Perhaps we don't need it all explained to us. I would've enjoyed taking the yearbook idea to the extreme and completely ignoring people outside the scene. That could possibly create an illusion that the viewers of this documentary are eavesdropping on the participants. We might not understand all the whys and wheres, but it is fun to try to figure it out.

Unfortunately, the Garage gets sold so Kiss or Kill moves to Zen Sushi where the bands play in the restaurant's back room. It is here that he Kiss or Kill bands start to gain attention from the LA music scene. The shows get more crowded. The mainstream press begin to write about it. Celebrities start to show up. It is also when the competition starts. One of the bands, the Dollyrots, does a commercial for HP computers. As a result they are signed to Lookout Records. This causes a riff with Kiss or Kill's founders' band Bang Sugar Bang. Of course, seeing what Lookout Records devolved into, I hope the Bang Sugar Bang's jealousy was short-lived. The end of Kiss or Kill coincides with the end of Bang Sugar Bang.

Completely inconsequential to the film, but funny nonetheless, is interviewee Jeff Penalty who is credited on screen as "Kiss or Kill fan, ex-singer of Dead Kennedys". I couldn't stop laughing. If Penalty is actually promoting himself as such, he needs to get over it. The hard fact is that no matter what, Jello Biafra is the only ex-singer of Dead Kennedys. (moderndistrib.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, ℅ *Maximum Rocknroll,* PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. No guest list necessary. www.carolynkeddy.com

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ABOVE GROUND – "Gone Aiwa" LP
It's all a bit daunting for me to keep up with the recent excavation and reissuing of countless '80s New Zealand DIY-ers. There is just so goddamn much material from this fertile place and time and I'm swimming in things to check out. ABOVE GROUND is the latest act to receive Siltbreeze's attention and they're certainly worthy of the treatment. Connected to heavies such as AXEMEN and BILDERS, ABOVE GROUND's music winks and giggles and occasionally takes aim at the listener. Playful, occasionally eerie rock that's heavily indebted to VELVET UNDERGROUND or MODERN LOVERS, but with a unique and completely soulful character of its own. Destined to become a go-to "late nite" spin at my place, I suspect. Well worth your attention and cash. (MC)
(Siltbreeze)

ABUSE – LP
Damn heavy and solid powerviolence/grind (and the occasional foray into sludge) with a cover photo and a logo that looks like it's half influenced by D-beat and half by INFEST. This *never* ceases the ass-kicking. There's full on metallic powerviolence on "Adrenaline." Plus the ultra-blast of "Bloodlust" and "Cold Sweat" which mixes the blasting speed with sludge breaks à la ENDLESS BLOCKADE and CROSSED OUT. They're full on sludgy on "Same Shit, Different Death." Then grind your fucking head in *and* rock out on "Life's Idiosyncrasy" as well as "Act of Defiance." The rest of the LP continues the intensity. Overall, *killer* stuff! (JD)
(To Live A Lie)

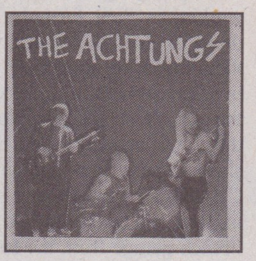
THE ACHTUNGS – "I'm Not the One" EP
European shit-fi punk à la the SPITS or BUCK BILOXI. Six tunes, all wormy and idiotic and surprisingly catchy. Proof that if you have upwards of seventeen functioning brain cells, barely workable instruments and alcohol, you can make a punk rock single that some fat asshole in California will thoroughly enjoy. (MC)
(Joteskii Groteskii, no info / Rock'n'Roll Bullshit)

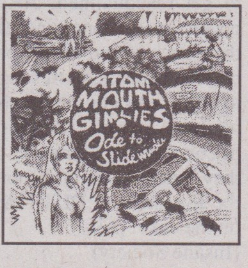
ADIEXODO – ".38" LP
I love me some old Greek punk. This is a reissue of the nearly impossible to obtain LP by ADIEXODO, one of the earliest Greek punk bands. Their sound is nasty and raw, characterized by scratchy guitars and gloomy basslines. Lyrical themes revolve around all things anti-authoritarian, delivered in the singer's distinct throaty croaking vocal style. There's a signature melancholic, dark, desperate sound in all the '80s Greek punk, and this LP is a prime example. Track B1 is instrumental and translates to "Soundtrack for Street Fights," but it makes me want to dance too! An excellent layout with lyrics in Greek and English, band story and photos accompany this awesome reissue. To use words straight from the liner notes, this album can best be described as a "dirty diamond." (MA)
(B-Other Side / Scarecrow)

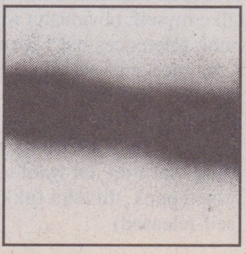
ANGER BURNING / LIVET SOM INSATS – split EP
ANGER BURNING continues their Swedish D-beat worship with their three tracks. Brutal and driving, the tracks are all a relentless, no-frills attack with throat shredding pissed vocals. No flourished solos, no bullshit—short and sweet, totally nasty and good. LIVET SOM INSATS starts us out with a blastbeat attack. I don't know why people say this is strictly grindcore...this is hardcore with blastbeats and blackened moments veering into melodic, atmospheric crust with metallic guitars sneaking in here and there. While the flip is straight, classic, very well done D-beat, this side is harder to pin down. Both sides are great and definitely great compliments to each other because they are both good bands doing their own different shit. Both sides are tough and angry, but make total sense in their energy. Cool split. Good record. (MB)
(Aktiver Ausstand in Plastic / Rawmantic Disasters)

ANGRY GODS – "Greyed Delay/The Swell"
A handsome package by Nervous Habit Records for its first release, this giving Chicago's ANGRY GODS a platform to introduce themselves to us with two massive songs. The record is brief but powerful, at times reminiscent of both COALESCE and BOTCH. The production is nearly perfect and the execution is of such quality and being played with such style that we may be talking about this band for a long time to come. (RM)
(Nervous Habit)

ANGRY MOB – "The Genocide Continutes" LP
Oh man, this is absolutely the shit! Nearly the platonic ideal of what "raw punk" represents, these songs were first released in 1996 as a pro-tape and haven't gotten the vinyl treatment until now. Anybody who lived through the era can tell you that the mid-'90s were kind of a bleak time for this kind of stripped-down DIS-worship and I really wish I'd been able to get my hands on this when it first came out. Sitting in a comfortable niche between the static-y noize of early DISCLOSE and the straightforward solo-less attack of DISASTER, with a ramshackle recording that totally captures the urgency of the sound...shit, there's nothing I don't like about this record. I especially appreciate the return fire at ACTIVE MINDS for their *Dis is Getting Pathetic* EP, with a song entitled "You Are Getting Pathetic," a couple of up-cycled DISCHARGE riffs and the (all too rare) explicitly anti-







American lyrics. Actually, for the style the lyrics are really on point, both in composition and subject matter. Absolutely fantastic, I just wish there were more to come from this sadly long dead project. (AU)
(Rawmantic Disasters)

ANTEENAGERS M.C. / STEVE AND THE JERKS – split CD
This is not really a split, but a discography of a French garage band that changed/added members at one point and so changed their name. If you're wondering who these jokers are, so am I. Apparently they share members with punkers FRUSTRATION, who they acknowledge get more attention. The AMC/S&TJ axis pump out garage jammers that they themselves note were meant to be in a HEADCOATS style. And they do indeed nail it pretty well. I have it on good authority that they even have the Toe Rag Studios sound nailed down pretty tight. They however have two guitars workin' in their formula, which at times allows them to dust the songs with melody and give themselves an altogether poppier feel. However, this leaves them in an awkward position, because they aren't really going for a poppy feeling with the core songwriting, and they don't quite have the sheen of punk snot that the MUMMIES or BILLY CHILDISH have. But the songs are good and they nail the style and sound, so put it in your rotation of French garage from the last 20 years for sure and in another 20 years on your own *KBD* comp. (LP)
(Fish Lips)

ARMAGEDOM – "Dez Mil Anos de Terror" LP
With the band creeping up on their 30-year anniversary (their original singer's grown up son does guest vocals on a track!), I suspect that most interested parties already have their opinions of these guys pretty much settled. But if you haven't revisited the band in a while this is a very good time to get reacquainted. ARMAGEDOM of course began as a pioneering thrash metal band, and the thrash sound is still prevalent, but the heavily reverbed vocals, short songs and overall dedication to punk aesthetics and politics root them firmly in hardcore as well. The pair of re-recorded old cuts fit comfortably alongside the new material though they betray a slightly more metal sensibility, and the thrashed-up DISCHARGE cover is the icing on the cake. (AU)
(Insane Society)

ATOM MOUTH GIMLIES – "Ode to Slide Winder" EP
I picked this thing up and thought, "There's no way this record can possibly be any good." But in an adaptation of a frequent quote from one of my favorite sportscasters goes: "That's why we listen to the records." Gloriously blown out garage hardcore dripping with attitude, these nutjobs *"yealp"* and *"whoop"* their way through four total burners. A novice garage punk reviewer (like myself, obviously) would revert to '60 proto-punk references but I'll spare you the pain of my ignorance and say that this hardcore dude was psyched to hear these seemingly drug-fueled sounds. Last names imply Scandinavian origin, but that's a guess. Cover art implies some mediocre thing that I do not want to listen to…but don't be fooled punk, this shit fukkn' smokes. (WN)
(self-released)

AUTONOMIA / DECLINO SOCIAL – split EP
Two Peruvian punk bands delivering two solid tracks each. AUTONOMIA has been around for quite a while and these tracks are a great addition to their previous releases, though I have to say I think this is more rock'n'roll than I remember their previous stuff and I welcome it. The tracks are melodic, mid-tempo with some ripping solos and well-structured songs that veer into epic. The lyrics are sung yet still aggressive. The tracks are a touch long for me, but good nonetheless. DECLINO SOCIAL has a similar melodic tinge as the flip, but quite a bit faster and more straightforward punk with driving guitar leads. The vocals are scratchy throat yelled anger with some spoken parts that work well. Lyrics are in Portuguese with Spanish translations and speak on the evils of capitalism, the fucked up unjust world we live and, my favorite, false activism. These bands are clearly passionate about their message. Not mind blowing, but a cool release. (MB)
(Bombas de Odio / Crust or Die / Gritos de Revolta / Insane Noise / Marginais / No Future / Piratea, no info / Tercer Mundo, no info / Terminal World / Terrötten / Unleashed Noise, no info / Victha Acthiva, no info)

BAD AMERICAN – "American Dream" LP
The Lehigh Valley region of Pennsylvania—about an hour north by northwest of Philly—had a great punk scene in the first half of the 2000s, and I feel like it's been a while since I heard of any bands coming out of there, until I got this record in my hands. It's moody, abrasive, mostly mid-paced hardcore that's pretty much average: nothing particularly terrible; but nothing noteworthy to pull you in, the listener. Maybe it's something lost in the recording, but the slower songs lack groove or spite, the faster ones fall flat, and the riffs are all bland as hell. (DG)
(Shogun)

BAD DADDIES/LÖGNHALSMOTTAGNINGEN – split EP
One of the Bay Area's worst band names continues to defy (our seemingly misplaced) expectations, and once again deliver some crushingly badass songs. A band calling themselves BAD DADDIES should not be this awesome, but they are. And they seem to be getting better with every new release. Their songs are short, fast, manic, snotty and catchy. It kind of encompasses all the good things in punk and boils them down into short, rudimentary bursts of attitude and chaos. If I was trying to explain what "punk" was to my 67-year-old aunt, I might play her either the GERMS or BAD DADDIES. On the flip side, we have a band whose name I will never attempt to say out loud. If I even tried it would end up sounding something like "long haul's smothering Jen". Ack. I guess they are from Arizona, but used to be from Sweden. Hey, we all need a change sometimes, am I right? These guys are good too, playing a NEW BOMB TURKS type of fast garage punk. It's fun and simple, but the vocals don't quite match up with the tunes. Not that the vocals go poorly with the music, he just has this seemingly monotone delivery, that is completely unaffected by the ebbs and flows of the songs. Good fun stuff though. (FS)
(Emotional Response)

BAD SIDE – "Everybody Wants Something From Me" EP
Maybe it's just me, but this record makes me think of some sort of BURN/SWIZ hybrid (especially in the howling, often-elongated vocals) heavily filtered through early 2000s hardcore that's equal parts fast and slow in different places. They write decent riffs that generally either vary seldom over the course of a song or are long enough that they take several measures to play, the songs are energetic, and while some of it goes in one ear and out the other in terms of memorability, it's clear that they're trying to be creative with the songwriting. The piano outro is also cool, kinda bringing to mind PISSED JEANS' "Boring Girls" via a horror film. This record is good, and the B-Side is definitely the better of the two, but I bet their live set is better. (DG)
(Nervous Habit)

BELGRADO – "Siglo XXI" LP
The minute this was digitally released on the internet, prior to the record, I was on this shit so hard. However ,I couldn't figure out why I was not immediately stoked upon my first listen. Sometimes that happens, things need to grow on you. Well, now that I have the vinyl in my hand, I have to take back every doubtful feeling I had about *Siglo XXI.* This is slightly more subdued than their previous releases, which had such a raw urgency that immediately just got you hooked, but don't let that stop you from giving it a listen. While this is true to their sound, it builds upon it and is far from a rehash. Danceteria euro-squat futurism taking the best of classic anarchopunk sounds and blending them with a dance-y and gritty post-punk edge. Layers of crunchy flanged distortion, pounding drums, and echo-y dispersant vocals. You are going to listen to this about ten times until you really catch every subtlety, which, when comes together, is a perfect execution in dissonance and disillusion. (AP)
(La Vida Es Un Mus)

CY BARKLEY AND THE WAY OUTSIDERS – "Mutability" LP
Real turn of the aughts-style indie garage punk. These guys are best at their speediest, but I cannot hear music like this and not think of the HIVES, or being trapped inside some sweaty too loud cavernous rock club at 1 am. Would sound edgy on a high school kid's headphones, but uggh. Hey, the fast songs are still good. (GB)
(Southpaw)

BESTHÖVEN / FINAL SLUM WAR – split 12"
In DISCHARGE worship as in life, some things never change. Thankfully, BESTHÖVEN is one of them. Twenty-three years into staking their claim as the world's greatest (and most prolific) one-man D-beat band, this split finds Fofão in top form, bringing us six new tracks—including a FORÇA MACABRA cover—of his huff'n'stumble brand of brilliantly inept noize. As usual, the production is paper-thin and bass-heavy, and of course there's nothing "shredding" or "technical" about the guitar solos—they just fucking rip, OK? Those seeking a crash course in how to write anthemic shit-fi need look no further than "This World is Dying"; seriously, I think I might never get that chorus out of my head. On the flip we have Barcelona's FINAL SLUM WAR playing some charging raw punk with an obvious debt to South American

hardcore. While their songs tend to blur together a bit more, there's a buzzing metallic edge to the guitar tone that I really dug, and the vocals are satisfyingly dark with nice touch of cavernous 'verb. All in all, a great split, recommended without hesitation. (WB)
(Imminent Destruction / Nuclear Fear / Rawmantic Disasters)

BOMBANGREPP – "Förrådd Av Samhället" EP
This nine-song debut EP (the title translates to "betrayed by the community") from this Swedish band from Gothenburg/ Trollhättan, goes full throttle like the earliest SKITSYSTEM recordings, where D-Beat is approached with some of the same overdriven, maniacal attack of grind, bordering on some of the same skull crushing impact of Swedish depth charge blasting bands like MASSGRAV. However BOMBANGREPP speed with zero metallic leanings, just intensely devastating snippets of buzzsaw guitars, jack-hammering drums and totally desperate raw vocals. Includes a nice booklet with detailed descriptions of the song meanings in English—attacking anti-abortionists, surveillance, apathy, the dissolution of the social safety net and other relevant current topics, rage fueled further by savage music. Killer!! (KS)
(Halvfabrikat / Phobia / Skaven)

BRAIN EATERS – "Brain-O-Matic" CD
The hot-rod garage attendant rock'n'roll chic is alive and well in la belle France. Courtesy of this quartet. A decent collection of CRAMPS-esque numbers, with the requisite reverb guitar sound. Devotees of the genre won't be disappointed. The record label—Fuck U Records—does have the best moniker, it has to be said: "Fuckable music for fuckable people". (RK)
(Fuck U)

BROADCASTER – "A Million Hours" CD
A rather fine ten-track effort, from this trio, more than ably produced by one J. Robbins. As one might expect from those in the know regarding the producer, this is an excellent blurring (at its best) of the melodic punk of mid period REPLACEMENTS with the finest of indie rock (think the WEAKERTHANS). At its worst, it's, well, not as good as that, but there's enough high points and standout efforts to make this is a bit of stunner all in all. Me likes very much. (RK)
(Jump Start)

BUCK BILOXI AND THE FUCKS – "Holodeck Survivor/ Not Getting Stabbed"
More avant-garde neo-classical from these New Orleans musicologists. Students of JOHN CAGE and LA MONTE YOUNG will find Buck Biloxi's intelligent and challenging compositions revelatory, especially when placed alongside the majority of their peer group (ELECTRIC LIGHT ORCHESTRA, GORDON LIGHTFOOT, MAMA CASS). You can drink shit-tons of beer and impregnate teenage runaways to it too, which is a swell bonus for you, hombre. Bravo. Encore. Kill yourself. (MC)
(Total Punk)

BUCK BILOXI AND THE FUCKS / GIORGIO MURDERER – split EP
I'm a real sucker for a band with "Fucks" in its name. Was in one myself. The FUCKS play shitass recorded mid-tempo punk crap like the JABBERS. Great! A song called "Shithole Boys" can't be bad. GIORGIO MURDERER plays juvenile new wave-y punk maybe like the SPITS. Both bands have Tourette's fuck shit piss attitudes and lyrics. You get a fake sex offender notice and a record worthy of your butthole. (RO)
(Holotrash, no info)

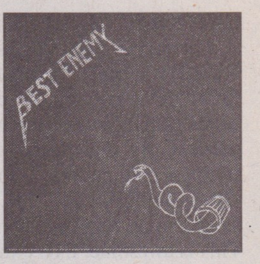
THE BUDGET / FUCK DETECTOR – split EP
Smaller-town American bands are featured here. FUCK DETECTOR from Fargo, ND hit two of their three tracks pretty good. "Papagiorgio" is a bouncy, rough-edged, rough-voiced number with a catchy chorus. "Pumpsworth" is a quick hardcore track with another winning sing-along chorus. Their last track is languid and doesn't quite measure up to the others. I'd bet this band is well received around town. Western North Carolina's the BUDGET plays a basic, early hardcore style, dark with a convincing vocalist. Overall their songwriting isn't there yet, though the best song shows promise in their vein of (the Swedish) EATER. It's easy for me to think both these bands will get better with time. (JM)
(Bigger Boat)

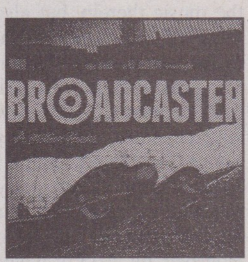
BÜMBKLÅÅTT – "Luctus" LP
Living in Southern California I was lucky enough to catch these Tijuana/San Diego crustlords a handful of times and they never failed to disappoint. A few years later they played the infoshop connected to my house in Portland and almost brought it down with their fierce and epic set. Many thanks to Prank for reissuing this rager of a once hard to find gem! Biting and galloping riffs with an unprecedented energy; vocals are sung in both English and Spanish and are delivered with a desperate urgency, pummeling drums that feel like you chest is just being beaten open. An essential in your millennium crust catalog along with TRAGEDY and NUX VOMICA. (AP)
(Prank)

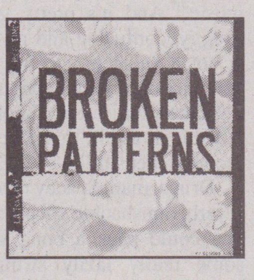
BURNING MONK – CD
This basically sounds like the end result of spending the first half of the 2000s going to shows at Burnt Ramen, the Slaughterhouse, and HazMat in Oakland, and seeing too many scummy hardcore, dual-vocal crust, grindcore, and sludgy bands to count—along with a reunited BATALLION OF SAINTS somewhere along the line—and channeling this musical blur into a band of your own that's quite good. It's mostly raw alcoholic early '80s style hardcore with dual vocalists, along with some more grooving sludge songs and others that throw blastbeats along into the mix, along with whatever else they feel like, and it's all done with energy and conviction. Evidently, this band exists in my backyard, and I will have to catch their live set sometime. (DG)
(self-released)

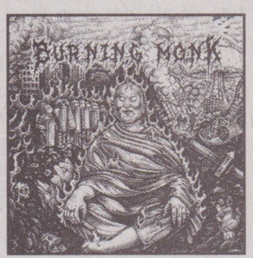
THE BUSINESS – "Harry May" EP
Bruce would rise from the grave and give me a noogie if I got this wrong. Here's one of the records that kicked off the whole Oi! movement back in olden times. I just finished a day's work so this is perfect listening. There may be a boot party in my future fore saying this but the BUSINESS were never my favorite of those early bands. Never the less, the debut single by the original line up of this band is pretty great. Snappy reissue job. Kick off yer boots and know your day's wages were well spent. (RO)
(Ugly Pop)

CAFETERIA DANCE FEVER – "...With Love" 2x7
Wow, a gatefold double 7", that's ambitious. At first I thought someone at Hovercraft Records must have a major crush on someone in this band, but a short internet search revealed that the band members actually are the ones behind Hovercraft. So now this all makes sense. It, however, would have made a lot more sense (financially and musically) for this to only be a single 7" release. The first 7" (the "keeper" we'll call it) is six songs of zany party garage-punk. Really sweet and upbeat, danceable type songs. Sure to get all the goofballs in Portland to bounce off the walls. Although this all feels fairly modern, you can see them tipping their hat to their favorite oldies tunes. Then on the second 7" (we'll call this one the "snoozer") it's two oldies covers, neither of which is particularly inspiring. Nothing against CDF, that's just the case for most recorded covers. Fun to hear played live when you're drunk, boring to listen to on your record player at home. If you've got a big smile and dancing shoes that just wont quit, give the "keeper" a spin. Get on that pony and *ride*! (FS)
(Hovercraft)









CATHOLIC GUILT / INU – split 12"

Let me just start out by saying, yes. CATHOLIC GUILT is a perfect mixture of STRUNG UP and SICKOIDS, two of the best (and most unique) bands of the past decade or so of hardcore, in my opinion. By that description I mean, the vocal stylings and patterns reminiscent of STRUNG UP (and REBEL TRUTH, for that matter) and the songwriting, tone and persistence of SICKOIDS. This is awesome. INU can definitely be described as BURNING SPIRITS-style song writing, as I am reminded of FORWARD a lot when listening. But there are other elements, like the fragmented pace of the songs, that really channel MOSKWA. Great packaging, with a silkscreened foldout poster that rules. Get this, it's mandatory. (KR)
(Derrick Hunter, no info / Destroy it Yourself / Dzulhell, no info / Grita O Muere / Panda Banda / Subversive Ways / Symphony of Destruction)

CCR HEADCLEANER – "Lace the Earth 2013 With Arms Wide Open" LP

The FLAMING LIPS' *In a Priest Driven Ambulance* and WEEN's *The Pod* are both interesting records, both from the standpoints of the music therein, but also for the fact that after those albums came out, those bands jumped onto major labels. And while it may be premature to bring that fact up whilst discussing San Francisco drug rockers CCR HEADCLEANER, it must be stated that this record was written up on NPR's All Songs Considered. CCRH has long been a fucking mess of sound, with delay, reverb and distortion essentially overpowering any music that may or may not have been played or recorded by the band. However, on *2013* or whatever you want to call it, there are actual songs. Yes, this record contains what almost every person would call "certainly music." And it's pretty good, if still massively druggy, confusing and possibly unlistenable (this is not a value judgment). The FLAMING LIPS comparison is pretty spot on, but instead of having ultimately bullshit pop hooks (and being ultimately bullshit in total), this touches more on the sheer incomprehensibility of WEEN's early works.

Drugs, man. Spacey recording with blossoming reverb, ramshackle vocals and crescendos so woah you could pack a bong with 'em. There's even some really lazily strummed acoustic guitar. Perhaps this isn't pushing the envelope of music, and perhaps this isn't a punk record at all—I mean, like, at all, not even for a second, not once—but if you have ever felt even a slight affinity for the cosmos, then you should listen to this. The total audio/body high experience. This review seems a little more lukewarm than I want it to be, so let me make it clear that this is one of the best record that I have reviewed in months, totally surprising how good a record from this band is; that this is a record that will absolutely grow on a listener, and that I love the cosmos. (LP)
(Pizza Burglar)

CHANGES – "Together With Blood on Veins" CD

CHANGES state on their CD jacket that they are "100% M.C.H.C" I'm going to assume that's Moscow City because the rest of the text is Cyrillic and we must consider my ignorance of the band and their alphabet, so that's what I'm going with. The only two things I really do know for sure are that they are from Moscow and worship NYC thug-core. This ten-track disk is heavy, slightly melodic and nasty when it needs to be. Certainly not on par with SOIA, WARZONE, CROMAGS or EYEHATEGOD (who they cover), but more in this camp than the MADBALL, SKARHEAD realm in which I gotta believe these guys keep a close eye on. Based on this release I would be interested to dive further into the Moscow scene and explore what is going on there. CHANGES seem to come from a place with a lot of support and one would hope a more unique identity will emerge to place them properly on the musical map. That defining sound escaped CHANGES this release, but give us something to look forward to on a next record. (RM)
(Fatality / RAF / Rumble)

CHEAP DRUGS – "W.D.C." EP

Heavy mid-paced hardcore from Belgium, ex-VOGUE, I believe. Half the songs are sparse and mid-paced; others just drag out at a glacial pace with a lazy bass line and droning guitar chords. Can't say this strikes much of a chord with me, but it's not really bad either. (JH)
(Hardware)

CHEAP TIME – "Goodbye Age/Soon Over Soon"

It seems these guys just can't miss. This is a crazy combination of the SAINTS, glam, power-pop, the FALL and JONATHAN RICHMAN. It's all of those things and more, but mostly it's its own thing. That is what separates great music from really good music. If you're a fan of any kind of music, this will blow your fucking socks off. This is Top 10 of 2013 material. (KK)
(Total Punk)

COCKNEY REJECTS – "Flares 'n Slippers" EP

This is half of a new two-EP reissue from Ugly Pop: COCKNEY REJECTS' first EP is paired up with the debut release from the BUSINESS. Coincidentally, both "Flares 'n Slippers" from the REJECTS and "Harry May" by the BUSINESS were on one of the first punk mixtapes I ever received, from a slightly older friend of the family. If you're reading this and you don't own/haven't heard either of these records, they are both essential slices of pure, unpretentious London punk from a glimmer of time post-PISTOLS but predating (although potentially igniting) the Oi! genre. It's a bit odd to offer them together as one package, but in a way it makes sense, much in the same way that they made sense together on that tape almost 30 years ago. (AM)
(Ugly Pop)

COKE BUST – "Confined" 12"

Washington DC hardcore outfit COKE BUST takes you from 0-100 in two seconds flat with their new LP. Holy shit! This record is barely ten minutes long, and from start to finish COKE BUST delivers fast, loud and straight-to-the-fucking-point hardcore. Screeching feedback morphs into ripping guitar leads, rapid-fire drums and vocals that pulverize your eardrums in the best way possible. The opening riff to the track "Neutralized" has been in my head for days, and I am not complaining one bit. This record is pure adrenaline and highly recommended for anyone who is craving a little more powerviolence in their life. (SF)
(Grave Mistake / Refuse)

COLA FREAKS / SECRET PROSTITUTES – split 12"

SECRET PROSTITUES continues their high pitched vocaled *KBD* filtered mid-tempo, modern trash, snot-punk sounds with clean, sick guit licks and danceable tracks. Each song is distinct enough and weird enough to be memorable, yet classic punk enough to stick in your brain. Cool shit. I like all the scribble-y, stupid artwork on the liner notes. Since COLA FREAKS did a Scion release, we don't review 'em. Hope it was worth it, but the SECRET PROSTITUES side is solid. (MB)
(Bad Hair Life / Bat Shit / Death Exclamations!, no info)

COMPLETED EXPOSITION – "Structure Space Mankind" LP

These maniacs were on the West Coast this past summer, so I pretty much knew what to expect when I dropped the needle…but holy *shit* is all I can say. A fastcore/powerviolence masterpiece of the highest order, COMPLETED EXPOSITION blast through twenty tracks on this one sided slab. Hyperactive Japanese thrash and crushing lows that serve to do little but give you time to breathe before the next installment of fury. I cannot imagine how a band writes this shit; duel vocals and song structures that absolutely defy comprehension—it's almost impossible to mindlessly rock out while listening, *Structure Space Mankind* demands complete concentration. This is mind melting, other worldy, psychedelic grind, futuristic fastcore, a legitimately amazing wake up call to an entire subgenre. *"We will continue to search for insatiable quest for Poweviolence. Advance to the next stage, advance to the new dissonance world"* (WN)
(625 Thrash / Psychocontrol)

CONSTANT MONGREL – "Heavy Breathing" 12"

Doesn't quite pack the punch of the first record but still light years ahead of most mouth breathers attempting to create such sounds using their bare hands. Imagine the aggression of CRISIS directed towards Mark E. Smith worship: "Bingo Masters Breakout" vs. "White Youth" in a most compelling manner. The songs that achieve this vision are all encompassing muscular masterworks, total dark and sarcastic two-minute powerhouses that pick apart things as they construct them. The record sort of loses power when they go for the more UKDIY bedroom 45 sound perfected by the SWELL MAPS I think, just because the songs constructed in the other style are so fucking compulsive and insane; on any lesser band's record these ones would be the highlight of the record. Writing songs about drugs is an easy path to corniness, CONSTANT MONGREL avoid these pitfalls and demonstrate their abilities as a band that can put across the banal realities of life without descending into cliché and tiredness. At any rate, another shining example of the fact that Australia is leading the way in matters of sound. I advise grabbing their first LP pronto, and using this one as a guiding light through the dark times that lie ahead. (LG)
(Siltbreeze)

COREY – "Is it Really Really Real?" EP

This EP features some lo-fi shoegaze from the guitarist of the TERRY MALTS. Super fuzzy guitar tones, simple lyrics, decent harmonies and lead vocals that hover somewhere between gloomy and bored-sounding. The title track "Is it Really

Really Real?" is pleasantly dreary, but nothing about the record stands out as being particularly interesting. (SF)
(Log Lady)

THE CREEPING IVIES – "Stay and Wild" LP
Twangy, garage rawk duo from Scotland. Opens with a song that rips off the *Batman* theme, then it mostly goes downhill from there. These IVIES don't do so much creeping as they do repeating the fuck out of the same two boring chords. Every song is way too long and mostly uninspired. Imagine Theo from the LUNACHICKS or even Patti Smyth from SCANDAL fronting a damn dull, Detroit-inspired garage rock band. Though maybe they'd have a semi-decent 7" with short versions of the two speedy tunes: "Stay Wild" and "House of Ivy." (JD)
(Dead Beat)

CRUNKY KIDS – "A Joke Called Life" 3" CD
The back cover says "Drunk Angry Thrashing Hardcore" and that pretty much sums it up. Fast and to the point, these ten tracks will peel the paint off yer walls and make you throw shit. High-pitched vocals spew as much resigned disgust as anger and the pace is relentless. Yeah, there's more than a little bit of Cleveland in the mix too. (WN)
(Hibachi)

THE CRYPTICS – "Black Lucy" CD
Solid but not earth shattering proto-metal guitars with proto-punk attitude and songs from the Isle of Jersey, UK. Very IGGY/COWS' Shannon Selberg-ish vocals over real big '70s style punky garage via that Orange amp tone and lots of wah pedal tone. Catchy, NEW BOMB TURKS/NEW YORK DOLLS mix on "Ghost Riders" which throws down a ridiculously '70s vibe as the singer says "mama" but this isn't exactly RICK DERRINGER's Greatest (s)hits. "Gold" mixes TANK/MOTÖRHEAD guitars with a mid-'70s DAMNED vibe with a touch of harmonica. Sounds like they would be good live, too. (JD)
(self-released)

DARK BACKWARD – "Fable and Phrase" CD
This is way too metal for my music loving ears. The CD starts off with a fast rockin' tune that sounds a bit on the punker side of metal, but then goes into a more grunge-y style with dramatic vocals and noodly guitar solos. The singer has an interesting voice that reminds me of a combo of JOHN BRANNON, FRANK ZAPPA and CHRIS CORNELL going for a bit of goth. The music is menacing and prodding. It is well-played and produced. DARK BACKWARD is obviously going for some sort of grand gesture, but it is beyond my grasp. (CK)
(Waggletone)

DARTO – "In Difference" LP
After reading the note in sort of childish handwriting about how three siblings recorded this record, I wasn't prepared for what I heard. These are six drawn out, droning post-hardcore songs. It can be dark at times, a little noisy, a little heavy and a little ambient but there are also some sweet spots. The sparsely used vocals give the songs a little bit of that reverb-y goth vibe but they are used so sparingly that you don't really get that feel from the record in general. The second songs on each side are the real winners, in the vein of RODAN or JUNE OF 44. "Motherimage" even has sort of a second HOOVER record feel to it. Questionably punk, unquestionably good. (PA)
(Echolalic)

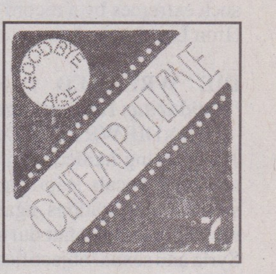
DEAD CHURCH / SUFFERING MIND – EP
One of the easiest reviews I've gotten to write. A tiny 5", which in reality is smaller than five inches with one song, each from two solid grindcore bands. Both tracks are great. Review done. OK, that's not fair. DEAD CHURCH is a new band from Detroit, MI and has a burly, heavy as fuck grindcore sound. Buzzsaw guitar, gruff vocals and did I mention heavy. SUFFERING MIND is one of the best grindcore bands out there right now. Their track changes speeds a ton and has a million ideas packed into it. (MH)
(7 Degrees)

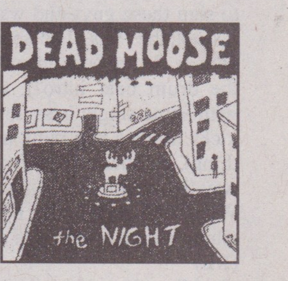
DEAD MOOSE – "The Night" EP
Well, if this isn't a very pleasant surprise! An appropriate name for a gritty, grimy, dark melodic punk band from Finland! Similar to what the ESTRANGED achieved, this is a successful cross between post-punk aesthetic and punk delivery, and vice versa. All four songs barely reach the two-minute mar and the whole record flies by, making for repeated flipping. The vocals are throaty and sad—slightly reminiscent of THE WAR GOES ON, COMPLICATIONS or even certain PROXY tracks. The guitars and cymbals are sharp enough, and the drums just buried enough on "Dead" to give this song a *very* slight black metal tinge (which I absolutely love) while at the same time the vocals are sore sounding (MOTÖRHEAD and LEATHERFACE mind-flash) and the drums just pound away into "Kalma Criminal" with hardcore fury. There is an added layer of first-time basement grit, that gives this recording warmth, character and texture—perhaps unintentional but charming nonetheless. Despite the A-Side being the obvious winner, the chords are infectious throughout, with disappointed lyrics that hit a soft spot to finish it all off. The drawing of the moose (that brings to mind the MINOR THREAT sheep), doodled onto their hand-typed note that came inside the record, only made me fall for this even more. Can't wait for a full length! (LA)
(self-released)

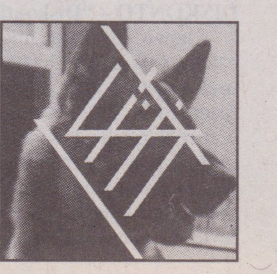
DEVO – "Hardcore Volume 1" LP
Ha ha! I win! The best music is that which, when unfamiliar, knocks you back on your ass and teaches you a few things. Maybe I heard this on CD in a car back in the '90s, but I have zero recollection of it. This music has such a simple immediacy, you just have to sit back and submit. Nothing can prepare you for it and, let's be honest, it probably isn't that "good" but fuck if it will not change your life in some über banal twilight zone way. Listening to this is like that first time you saw that obliterated third gen DEVO video on some record store TV display. So fucking great, where is my goddamn reviewer copy? *Assholes!* (GB)
(Superior Viaduct)

DEVO – "Hardcore Volume 2" 2xLP
The second collection of DEVO four-track demos recorded between 1974 and 1977 prior to the release of their debut album "Q: Are We Not Men? A: We Are Devo!" *Volume 2* is more out there than the first. There is probably not much convincing I need to do to get you to want this. In fact, you have probably already bought it. However for those of you late to the game, this is DEVO at their weirdest and most creative. They are working out all their quirks that will be perfected with that debut album and beyond. The majority of the songs feature DEVO's style of electronic weirdness, but it is interesting to hear DEVO experiment with more varied styles including some CAPTAIN BEEFHEART inspired vocals and even one song, "Goo Goo Itch," that sounds a bit like the GRATEFUL DEAD. The lyrics are equally strange including this questionable one from "I Need A Chick," "I need a chick to suck my dick, I need a dog to lick my hog." Luckily all the lyrics are printed inside because there are others just as dumb as that. Hard to believe these guys would become Top 40 stars when the next decade hit. (CK)
(Superior Viaduct)

DHK – "La Krudeza No Muere" LP
Punk is alive and well in Peru! DHK stomp out thirteen blasts of MG-15 styled tunes. Killer, throaty vocals push this platter to standout from the crowd. There needs to be a mention of the sick bass sound, I want so much more of that coming through, I just can't get enough of it. (MS)
(La Vida Es Un Mus)







DIÄT – "Everyday/Hinge and Bracket"

Bleak, depressive post punk from Berlin. The execution is spot on: DIÄT have succeeded in making a record so dark it's making me want to kill myself. At first I thought it was on the wrong speed—at times I feel like they're becoming so dejected they'll just stop playing. Thank god it's only a single, if I had to review an entire album the *MRR* coordinators would come home to find me swinging from the crystal chandelier in the dining room. I don't want to give the impression that I don't like this—it's not every day I am moved to such extremes by a record these days. (AM)
(Iron Lung)

DIE WRECKED / KRASS KEPALA – "Solidaritas International" split EP

UK's DIE WRECKED three tracks are storming 1-2 charging hardcore with a swap of gruff, hard and clear vocals leap-frogging over each other to spit out declarations against organized religion, the rising body count during political stalemate in Syria and sexual objectification. The points of these songs might get a little scatter-shot spit out over rapid-fire CONFLICT-styled ranting hardcore, but there's much respect for the stab towards relevance. Solid basslines glue the swinging guitar lines and pounding drums forward, as the dual vocals build towards shout-a-long choruses. Fun. On the flip, Indonesia's KRASS KEPALA has a hollowed out noisy hardcore sound kind of similar to short lived bay area locals MERDOSO, where drawn out guitar lines are hammered repetitively with ghostly vocals overtop while speeding drums pound ferociously quick D-beat. Their speed increases as the four tracks progress, with more direct vocal screams yelping and shouting simple direct lyrics ("Strike the fascist everywhere they rise!") over some meaty guitar riffs. Rounds out with an even more hyper-pitched live track recorded in Bandung. Killer! Includes download card. (KS)
(Bandung Pyrate Punx / Die Wrecked / Jobsworth / Mass Prod / Pumpkin)

DIRECT HIT! – "Brainless God" CD

This is the pop punk shit! Up-tempo with catchy songs, tight arrangements, loud guitars and a good blend of rough and melodic vocals. I'm thinking DILLINGER FOUR and the best of early BLINK. If this were the '90s there would be a bidding war to sign these guys and water them down. Luckily it's not the '90s. The second track on this starts with a drum beat intro (whatever happened to the drum beat intro?), works in a little guitar with some single bass notes, then when everyone kicks in it's a pop punk assault (if there is such a thing). Brilliant. This full length excites me the way the mentioned bands, the TRAVOLTAS, and WESTON did initially. I don't know how their first album compares but I'm dying to find out. Killer! (RL)
(Red Scare)

DISKONTO – "Diskontinued" 12"

Known for their mid-1990s to early 2000s catchy riffs and D-beating, DISKONTO are not back together as a band, but releasing a session recorded in 2008. It's pretty straightforward, but with rock'n'roll vibes that I never remember hearing in their previous material. However, don't let that dissuade you from checking this out if you enjoy their other releases. While a meaner, more blunt reviewer may ask, "what's the point of releasing this?" I just stress the fact that in 2008 this may have been worth releasing. However in 2013, I'm not sure how much this will be appreciated, as this sound and style has been extremely popular in recent years, but seems to be on its way out. Maybe if they were active and could tour on this, it would make more sense. (KR)
(Rawmantic Disasters)

DISTRESS – "Life, Death...Rebirth" LP

It may not surprise you that there is more than one band out there named DISTRESS, so to be clear this is the killer D-beat band from St. Petersburg, Russia. They've been around for ten years now with a pile of releases and are one of the heavy hitters of Russian crust. I usually don't like the moody, melodic doom intro that seems to be required on this type of record these days, but DISTRESS offers a thundering, bass-heavy take on the convention that leads perfectly into their furious assault on your ears. The chuggy riffs often sound tinged with metal that is as much a product of tone as any kind of JUDAS PRIEST worship, but the record feels solidly rooted in punk, just with a lot of Russian snarl. There are a couple songs off of their excellent split with FATUM last year but the band expanded upon what I've heard before into a full album experience that is inspiring me to give all my money to the record store. D-beat warriors indeed. (BL)
(Halvfabrikat / Rawmatic Disasters / Total Punk / Up the Punx)

THE DOGS – "Set Yourself on Fire and Follow the Smoke" LP

I thought this was Francesca's dog Luigi on the cover and got excited. Alas no and that's as exciting as this record gets. Yet another band called the DOGS. What the fuck? Don't you even ask around before you name your band anymore? The title track is dry heave worthy with its crybaby lyrics. They wrote a shitty song about DEAD MOON. Like that's gonna help. All the lyrics are horrible and unfortunately you can understand them all. "You're the best walking person I've ever known but it's like I am Snow White and you're the seven gnomes"!?! I think that about says it all. If you're not falling over in puzzled laughter then this is the record for you. Musically maybe compare to THEE HEADCOATS or bad '70s rock. They want me to throw in comparisons but this about equals a bag of turds. (RO)
(Astma, no info)

LISA DOLL AND THE ROCKNROLL ROMANCE – EP

The first track on this EP is called "I Don't Wanna Break Up." Imagine if a tame Courtney Love fronted SHONEN KNIFE. Very catchy and hook-laden, but I wished this song was a bit faster and not your typical three-chord Ramones style punk song. The next song, "Middle of the Night," was a slower song with a really catchy bass line that saved this song from being a drag. The B-Side is faster and reminded me of the MUFFS, but the two songs kind of bled into each other and I couldn't really tell the difference between them. Overall, this EP is pretty alright and I like Lisa Doll's voice because it sounds like Courtney's. If you like female solo artists who *rawk*, checkout LISA DOLL. (VX)
(Chucks)

DOT WIGGIN BAND – "Ready! Get! Go!" CD

Born in the late '60s out of a freaky combination of rock'n'roll, puberty, small town solipsism and a delusional dad, the three sisters that comprised the SHAGGS—Dot, Helen and Betty—never quite gained the notoriety their grandmother's psychic predicted they would. However, with a little help from the likes of fans such as FRANK ZAPPA, the group gained a cult following in the '70s and the SHAGGS have alternately beguiled and repelled listeners with their heartfelt squawking and meandering melodies ever since. Forty-odd years later, DOT WIGGIN is back in the studio with some new songs, new recordings of previously unreleased SHAGGS material and a SKEETER DAVIS cover! She's got a new band, too, with professional musicians from bands like SHUDDER TO THINK and MOBY GRAPE backing her up this time. So the sound's rounded out a bit and the sisters are gone, but it's still got that uncanny, tender Wiggin charm. Album comes with an annotated booklet illustrated by Jad Fair, with lyrics, photos and more. (FF)
(Alternative Tentacles)

ELECTRIC ILLS – "Pretty Violent" CD

The days are shortening, winter is coming on, every day brings me one day closer to my inevitable death and I just don't fuckin' have time for some shit that's aiming for WHITE STRIPES-meets-JUCIFER and lands squarely at "local opener on that weekday show in Murfreesboro, TN that was definitely the worst gig on the tour" instead. I cannot and will not listen to a full fourteen minutes of this. (AU)
(self-released)

FABRIKEN – "Lag Snurrar Runt/Alla Felen Nån Annans"

The production on this single is super slick and clean. I'm gagging on digital all-purpose cleaner. The drums are punchy and poppy and the basslines are fluid. Slash-esque guitar leads. The chord progressions and melodies are predictable. The singer belts his lines out melodically in Swedish. Competent, but totally unremarkable. (MA)
(Beat Butchers)

FALTER – "Descent" EP

Angry, oft-chugging brutal hardcore from Milwaukee, FALTER cover a lot of ground in this ten-minute slab of bad feelings, hinting at a crusty atmosphere without actually going too far down that rabbit hole. While it's mostly aggression and straight-up grime, the pretty, downtempo breakdowns were actually the highlight for me. Starting the second side of the 7" with one? Genius. Dark core kids in the FULL OF HELL/SEVEN SISTERS OF SLEEP camp should definitely check this out, but to be honest I'll probably just wait until they start a doom band a few years from now. (WB)
(Reality is a Cult)

FAR-OUT FANGTOOTH – "Borrowed Time" LP

Damn! This is some seducing work from Southampton, Pennsylvania! Starting out with a heated track with thoughtful guitars, heavy thudding bass, commanding vocals and hushly sung aaahs, "Bow Your Head" pulls you in and, as the second track "Mother Nature Fetish," eases through with its welcoming, watery chords "you

descend the stairs to the underworld, [...] put your hand in the fire and burn away all your sins and your desires." Ranging from sad shoegaze-y rumination to distressed drone-y feedback ambience, and from wailing post-rock experimentation to fuzzed up post-punk frustration, FAR-OUT FANGTOOTH have some kind of mystical band chemistry going on that's working wonders. A-Side closer, "I Get Around," plods its way into your brain, synths and backing sound effects swooshing around like ghosts, the guitars screeching, the vocals hypnotic, the plodding never really escalating, leaving you wanting more, more, more... Side B is equally haunting, heavy and beautifully dissonant, the whole record a shrine of layer upon layer of sound, with an overall depth and diversity that has me captivated—"Admit it, you know how to remember death." Suggested for bedroom lurkers, recreational drug adventurists, obsessive artists, destructively seductive sociopaths, libertine insomniacs, and degenerates who like to burn the candle at both ends. (LA)
(Siltbreeze)

FAST AS SHIT TROOPS – "I Don't Care About Your Shit!!!" EP
FAST AS SHIT TROOPS (FxAxSxTx) sure are fast as shit. Blast beats, gang vocals, a dirty, nasty guitar tone, 30-second songs—it's all here. This Hungarian band is a CRIPPLED FOX side project, which, it says here, "won't last long!!" This EP is fine for a few spins, but it's no SECRET SEVEN (I know, what is?) The lyrics are in English, and like the cover art, are pretty typical. (JM)
(Beloved Eastside / Black Trash / Crapoulet / Dirty Guys Rock / Farce Attack / Gustixkatil / THC & DIY)

FETUS EATERS – "Manticore" LP
Oddball or let's say, non-standard grindcore has always been some of my favorite music and on this release FETUS EATERS shows its strangeness. FETUS EATERS can border on gore-grind and they are on a few tracks here. For example, the entire lyrics to "Oompapa" are "I like to dissect girls." On the flip side, they add odd, dark twists like "Zen Clowns" and goofy twists like on "I Scare Myself." In the end you get guitar riffs all over the place, samples, random electronics, silliness, and sickness all wrapped up in 28 quick grindcore tracks. GRONIBARD comes to mind. (MH)
(Deep Six / Haunted Hotel / LoveEarthMusic / Vomitcore Music / Vulgar)

FIRST TIME RIOT / NOMATRIX – split EP
FIRST TIME RIOT plays straight, three-chord punk. It's up-tempo and poppy with vocals that are sung in an aggressive, almost "street punk" style. Not much here outside of a surprisingly cool guitar part on the bridge of the first of the two songs. NO MATRIX also plays poppy punk. It's a little heavier and not as clean as their counterparts. It's more like a mix of BAD RELIGION and late '80s East Bay pop punk (when bands didn't mean to be pop-punk and still had some aggression and push). (PA)
(Dead Lamb)

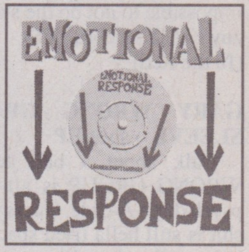
THE FLOOR ABOVE – "Bishop" LP
Dark and exceedingly fucking damaged hardcore punk, courtesy of one shut-in maniac from Tennessee. The vibe is pure gutter rage and the FLOOR ABOVE full-on tackles the listener only seconds into the album, which is 20 songs with nary a drop in intensity or quality. "Bishop" manages to be thoroughly aggressive throughout, breaking in character for momentary dirges that sound just as unnerving as the burners. Desperate, homemade punk rock for hopeless assholes. Excellent. (MC)
(Savage Quality)

FREE MACHINES – "Cursive Moon" EP
Not much information in here at all. A little *innernette* work reveals them to be from Tucson and have members of SWING DING AMIGOS. They don't remind me of any band in particular, but they'd fit in real well in between FUTURE VIRGINS and MARKED MEN on a mixtape. These guys aren't afraid to play some pretty little riff before they get wild, and I really like it. Fans of the more intricate side of Region Rock should go plum apeshit over this. (DZ)
(Dirt Cult)

FRIHET / HONNÖR SS – split LP
A limited to 300 12" of two Swedish bands, FRIHET ("freedom") smear five blown out gnarls of thudding D-beat with garnishes of tinny, solo-ing guitar squiggle and throaty growled howling. There's song structure and form, but the impact lies in the textures of distortion and noise, primitively reaching for the same territory created by a lot of DIY cassette basement metal or current wave of noise dominant Japanese hardcore, where the drums come off more like palpitations, the vocals grunt in unrecognizable annunciation and the distortion caked guitars translates mid tempo riffs to impressions of sound and mood. A speedier, more traditional DISORDER-style counter balance on the flip in five tracks by the unfortunately named HONNÖR SS (whose name translates to either "Salute SS" or is a play on the SS skull honor rings given out to elite members of the Nazi SS...or maybe they're just fucking idiots taking a thoughtless stab at something like CRUDE SOCIETY SYSTEM or SS DECONTROL) who play reasonable, yet pretty paint by numbers, standard issue D-beat with scratchy vocals, shouting predictable lyrics about war and being a drunk, over blown-out guitars and ramshackle drum beats. The cover is a collage of newspaper clippings making a timely and defiant stand against the bombing of Hiroshima, Nagasaki and other issues of World War II, making this an off kilter reenactment society: The music of thirty years ago with the issues of seventy years ago. When this style of music was devised in the 1980s, it was an imaginative response to the world around it, those old records continues to have meaning because the response and meaning had validity, it seems like almost too much to ask of people these days to honor that and take themselves seriously—especially when your record is named something as goofy as *Scandinavian Death-Dealers* but one can dream, one can hope. Less hung up on the fine print Distortion and D-beat maniacs hoping for a change of soundtrack while they pop a cold one would probably be a little more plussed. (KS)
(Akriver Ausstand / Rawmantic Disasters)

THE FUZZ – CD
Hmmm. I guess aesthetically this is meant to be confusing. Calling your band the FUZZ when there is another current band called FUZZ (their album also reviewed in this issue) and using artwork that looks like a TY SEGALL or NOBUNNY record just seems plain dumb. Where's the creativity? Are there really no better band names? Are there no other animal masks? All that nonsense is unfortunate because this record sounds pretty good. The FUZZ is from Memphis, TN and feature Harlan T. Bobo on vocals going under the name Hector Bobo. The music is fast, melodic garage punk with more of a '60s feel than a '90s one. It is laid-back with minimal noise. Bobo's southern twang gives the vocals a nice extra something. I like it. (CK)
(Münster)

FUZZ – LP
Man I fucking love BLUE CHEER. In the '80s my best friend got to try out on guitar for them and I got to go to the practice. Fucking amazing. Anyway. These guys really fucking love BLUE CHEER too. It's not a punk record but you must expand your mind to burst through the realm of the punk galaxy to what is punk and even what is music. Yes. Expand your mind then lose it as you stare at the cover depicting Lucifer rising through the solar system from the earth with a rainbow kaleidoscope of fire. Trippin' balls yet? For fans of the aforementioned band plus HAWKWIND and MOUNTAIN among others. (RO)
(In the Red)



FUZZ – "Sunderberry Dream/20th Century Schizoid Man"

Okay, so we all knew Charlie Moonheart loves smoking the weed, but it wasn't until FUZZ where it became clear how far down the ganja hole he's fallen. After three listens I'm even feeling high just listening to this. On this slab, we've got one original (which is dead on BLACK SABBATH worship, at its best) and one KING CRIMSON cover. I know this band is always getting compared to SABBATH, but fuck man, it's all there. And yes, it rules waaaaaay hard. Charlie is one of the best guitarists on the planet right now. It is literally impossible to not do the slow head bang to this (or any FUZZ) record. (FS)
(In the Red)

GARY WRONG GROUP / WIZZARD SLEEVE – split EP

Talk about a bad acid trip. Jeez. GARY WRONG GROUP is all-wrong on the exploito psych dirge A-Side. Guess what, flip it over and the shit is still hella fried space-landing shit. Reverb-laden echo fest like some godawful futuristic hipster nightmare. Not sure if that is bad yet. (GB)
(Jethrow / Pelican Pow Wow)

GENERACION SUICIDA – "Mil Amores/ Metralleta"

Is there a name for the genre of music that MASSHYSTERI has inspired? HYSTERI-punk? VICIOUS-core? I don't think there is a name for it yet, but now that this sound has broken through the boarders of Sweden and crossed the Atlantic, it's time we put a rubber stamp on this thing and make it official. Los Angeles is the source of the most current outbreak, and in all fairness they have used this sound to the most pleasing conclusion since the NEON PISS LP. Both songs are total burners. GENERACION SUICIDA is one of the most (in my opinion) exciting bands on the West Coast today. But it's not because of their originality, or their ability to add anything to this new blossoming sub-sub-genre. It's exciting because they play it so well. You can't help but feel hooked on first listen. (FS)
(Mata la Musica)

GENITAL JIGGLING – LP

Fast, short and to the point. These French punks put an emphasis on the speed, ripping through 24 tracks in just as many minuets. They keep it fun with signature fastcore vocal chants and less than predictable guitar parts, moving the album along without regret. Definitely a band I would check out if I were headed to Rouen, France. Despite their silly name, these guys come with the fury. Don't think too hard and mosh, brother. (RM)
(BoumxCoeur / Dirty Bys / Emergence / Guru / No Routine)

GERANIÜM – LP

A repress of a record that was criminally overlooked (at least in the U.S.) in 2012, this is massive, sometimes gorgeous screamo/crust of the highest order. GERANIÜM hail from France and deliver a tense, deliberate take on the neocrust sound, coming off like a more fragile AGE OF COLLAPSE. Along with a plentiful trove of great crescendos and raging D-beat breaks, the vocals are a critical component, supremely raw and with a serious sense of passion and pain—worked for EKKAIA and it works here. Every time you think you've figured out what they're up to, there's a new element that's just as gripping as what came before it, and the riffs feel instantly familiar in a way that let's you know this is a record to remember. So many bands collapse under the weight of their "epic" intentions, but GERANIÜM know how to make every note count, and there's an immediacy throughout that few in this style are able to pull off. I need to get my hands on the split they just put out with FINISTERRE, damn. (WB)
(Contraszt! /Dingleberry / Dream Comes True / Emergence / Lubic / Subversive Ways / Tanker / Up the Punx)

GINO AND THE GOONS – "Oh Yeah!/Stand Tall"

Effortless, completely awesome garage super-punk from these Floridian fuck-faces. Their debut LP was a nice kick in the ass for fans of soulful, simplistic punking and this single follows suit. "Oh Yeah!" is a good-time shouter and would feel clichéd if the band wasn't so goddamn true in their enthusiasm. "Stand Tall" is macho ass-shaking and dumb as dirt. I love it. GINO fuckin' wins again... everyone else is a fucking loser! (MC)
(Pelican Pow Wow)

GINO AND THE GOONS – "Troubled/I Am A Big Boy Now" EP

Great, shittily recorded rock'n'roll with an awful cover drawing that rules. Not original or groundbreaking whatsoever. Not a record that's gonna change the face of punk forever. Not cool at all. In fact the fist song "Trouble" isn't very good. EDDIE COCHRAN guitar with distorted Rip Off Records style distorted vocals and lo-fi sound. The winner here is "I Am A Big Boy Now." " With lyrics like "I brush my teeth and I comb my hair. I walk to school all by myself. I am a big boy now" you gotta love it. So hindered it'll warm your jaded heart. (RO)
(Total Punk)

GODSTOPPER / TENDRIL – split EP

This is sorta funny. I didn't look closely when starting to write this review and thought I was reviewing a new split that included the Bay Area's GODSTOMPER. After listening to a song I was confused. Then looked and realized it was a different band I was reviewing. That might explain my boredom. GODSTOPPER'S track is sort of indie rock with a dark side. It's slow with doom and noise rock leanings. TENDRIL plays a pummeling, slow, slightly industrial tinged rock that borders on noise rock. Think more GODFLESH than SHELLAC. (MH)
(Anthems of the Undesirable)

GOLA JAJA – "1981-1982" LP

You might remember this band from previous reviews, or perhaps you came across the interview we had with NE! Records a couple months back. Adem "Habi" Habibija of NE! Records, a Mostar (Bosnia Herzegovina) kid who grew up on punk, relocated to Sweden and years later set out to find diamonds in the rough from the Ex-Yugo region. With some investigation help from *Punk and New Wave '78-'86* author Vinko Baric and KUD IDIJOTI's Sale Veruda, NE! released yet another gem: early recordings from Croatia's GOLA JAJA, on beautiful see-through yellow vinyl, with liner notes, background information on the elusive details of this release, pictures and translated lyrics. On the A-Side you'll find tracks from their 1981 demo, *Holidays in Digano,* while the B-Side is a recording from a year later, with supplemented tracks to *Holidays...,* titled *Muzika Za Zdrave Ljude* (*Music for Healthy People*). These early songs really do have a rawer, more basic feel to those which reappear on their previously released *Naked Bollocks* LP, but reading the crazy story of how the band's recordings are slowly coming to the light, and hearing the evolution of these tracks and the band, is really interesting—it's like a trip back in time. Simple, straightforward punk rock, with deep, melodic vocals, political lyrics (how can they not be?) and dance-y rock'n'roll themes, inspired by the CLASH (as is the cover artwork), the SEX PISTOLS (as is their *Naked Bollocks* cover artwork) and of course their prolific peers, like PANKRTI, PARAF, KUZLE, TERMITI etc.. An homage to the past, to a time that will never be again, from a region as unique as its many, many representative bands. (LA)
(NE!)

GRAND GURU – "War Machine" EP

This is a French one-man band dude, and except for some added backing vocals, is kinda raw, and just a wee bit lacking. That being said, it's also pretty rockin'. No lyrics, so I'll just assume these bluesy rockers are about rockin' all night and being a war machine of some sorts. Hell, I'd put one of these songs on a mixtape. (DZ)
(Burning Sound / Emergence / Guru)

H.C.P – "Pozytywny Stan Świadomości 1989" LP

HARD CORE POZNAN was a hardcore band from the Polish city, Poznan. No mysterious bullshit there, huh? I remember picking up their EP somewhere in Europe having thought I already owned all the old Polish punk records, and I actually just let it go a couple months ago! And now here it is, right back in my lap. Only this time around on LP format, including all of their other material from two split cassettes. H.C.P.'s attack ranges from galloping to thrashing in speed, but is always blown out with plenty of fuzz. H.C.P. had more of a positive message than many other HC/ punk bands of the time, which is discussed in an interview in the handsome booklet that you get with this LP. It doesn't move me the way DEZERTER and ARMIA do musically, but it is authentic and deserves this lovely reissue treatment. (MA)
(Refuse / Warsaw Pact)

HEATHEN REIGN – LP

For a self-released debut, these guys really went all out in the packaging department. The eight song LP is pressed on beautiful two-tone purple wax housed in a hand screened cardboard sleeve and accompanied by a promo postcard, glossy sticker and printed insert sheet. Limited to 300 copies, the music on this album is messy and ethereal, reminiscent of drone ridden dark tunes from your childhood that you've (I've) vowed to abandon. Not quite worthy of the AmRep or UNSANE comparison but dabbling in that territory while finding hints of past projects (WOLVES, ORCHID) hard to shake. Unfortunately, the ambitious packaging is offset by the fact that it is *overly* ambitious and hardly supported by the mind-bending tunes such a get-up would warrant. Buy it for the pretty record or stream it free from the band's web site, your call. (RM)
(self-released)

HELTA SKELTA – "Reds/Devil's Triangle"

A snotty SHITTY LIMITS/EDDY CURRENT styled charmer from Orstralia that's catchier than

herpes simplex. One of those tricky records that's sorta throwaway (the AGENT ORANGE tribute instrumental on the B-Side doesn't assist in this matter) but somehow the subtle genius of Side A forces one to play it over and over again until you submit to its charms. Lyrics seem like the COCKNEY REJECTS wrote 'em, music seems like ECSR outtakes; if this is a combination that's enticing I would admonish further investigation! (LG)
(Helta Skelta)

HK – "Discographie 2001/2005" 2xCD
The French band HK (HUMAN KAOS) was influenced by the mid- to late-'90s European wave of what was then called emo-hardcore. Their best material was their final LP, recorded in 2005 but never released until now. They follow the conventions of the genre—acoustic part, big build-up, savage breakdown, driving hardcore part—but they pull off these songs really well. I didn't even notice these tracks were four to seven minutes long, 'cause I was sucked in to their sound. Their CD-R from 2004 doesn't fare as well, with a more sterile sound, closer to indie rock style than bands like (the German) AGE. Disc two has their two splits (with PLEDGE ALLIANCE and WITH LOVE), the *Human Chaos* release of 2002, and their demo from 2001. The earlier material eschews the quieter parts for a heavier, at times off-kilter pounding. The demo is a metallic take on this material, their heaviest material but their weakest in terms of songwriting. They broadened their sound with the splits, but not far from what's expected in this style. The unreleased LP is definitely worth hearing for fans, but I think this release will mostly be appreciated by those stoked on the band the first time around. (JM)
(Emergence / Radical Dreamers)

HORRIBLE EARTH – "Bloated Carcass" CD
Decent but far from remarkable hardcore/grind. The singer has a kind of super articulated throaty yell like the guy from COALESCE and the bassist has a really good tone, but that's about all that sets apart this particular hardcore/grind CD—with about 500 pictures of skulls in it and vaguely political lyrics—from its many, many peers. (AU)
(Destructive Fungus, no info)

HUMAN BASTARD – "Live and Loud" 12"
I have to admit, I wasn't exactly foaming at the mouth with excitement about reviewing a live album by a fairly obscure D-beat/crust band this month, but this more than exceeded my expectations. Of course it helps that the band is so tight and the sound is so good that I was wondering if this was even a live recording for the first few songs. Like countrymen BLACK PANDA, HUMAN BASTARD aren't afraid to leaven their D-beat attack with TRAGEDY-esque melodic hooks and leads while avoiding the tedious repetition that usually characterizes "epi-crust". This is definitely not a throw-away like most live records, and actually serves as a pretty good partial discography/"greatest hits" album. (AU)
(Desörden / No Thanks! / Nuclear Fear / Rawmantic Disasters)

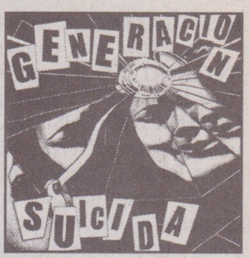
IDENTITEETTIKRIISI – "Oikeessa Elämässa Sattuu Ja Tapahtuu…Enimmäkseen Harmiton Ei Opi Virheistään" EP
These guys play four songs of Finnish pop-punk that sounds highly influenced by '90s American pop-punk…. like WESTON, J CHURCH (mid-'90s era) and PEGBOY. There's a little bit of Fat Wreck-style harmonic riffing and guitar solos, but overall, this is solid, upbeat punk. These guys have a good ear for big hooks in their songs and the two part harmonies are stellar. A four-song EP is about the perfect length of time I want to listen to stuff like this. Excellent! (GH)
(Killer)

STEVE IGNORANT WITH PARANOID VISIONS – "When...?" CD
Kinda weird that STEVE IGNORANT gets the top billing here. Mr. Ignorant was, of course, the lead vocalist of the legendary anarchopunk progenitors, CRASS. PARANOID VISIONS—undoubtedly Ireland's answer to CRASS—have been keeping the anarchopunk flame alive for three decades continuously now, and have even managed to make the genre sound, well, damn well modern! This is basically a new PARANOID VISIONS album, with STEVE IGNORANT sharing (though not dominating) vocals duties with PV's regular roster of three vocalists (!). Yup, that makes four of 'em on this new disc. PARANOID VISIONS always—at their best—specialized in turning the anarchopunk stuff into anthems worthy of any street punk or hardcore heroes. Kind of like a contemporary FLUX OF PINK INDIANS running through the UK SUBS greatest hits. Not the best PARANOID VISIONS album to date, in my humble opinion, but a decent PV album is a cut above most, so no shame there. If you want to hear the venerable style sounding cutting edge, and with it (vis-à-vis modern punk rock) then get yourself a load of this one. (RK)
(Overground)

IMAGINARY DICTIONARY – "You Can't Spell 'Dictionary'...Without Dicks" 12"
This is damn near perfect: Steady driving hardcore punk with throaty forceful vocals and riffs that just bowl you over with their brutal (and brilliant) simplicity. The drums might be the thing that really sets IMAGINARY DICTIONARY apart from the pack, precision punk rock'n'roll delivered with maximum intensity and seemingly limitless energy. There might not be anything fancy here, but this knocks the shit out of 90% of bare bones hardcore I've heard lately. In the lazy comparisons category, if you enjoy WICCANS, S.H.I.T., GLUE and/or punk that makes you dance and want to break shit, then you have your new favorite jam. And with an attack as sharp as their wit, *...Without Dicks* demands multiple listens. (WN)
(Hardware)

IMPALERS – 12"
I feel like I should like this record a lot more than I actually do. It's a near-perfectly executed mixture of D-beat and MOTÖRHEAD-style slop'n'roll, which might actually be the problem. IMPALERS are such a tight unit, and their songwriting is so smooth, that for me this album just feels a bit sterile. There are definitely moments, like during the more mid-paced second song, "Spider Sisters," the B-Side opener, "Procession" and "Filth Binge," where I found myself nodding along to the heavy, accented, repetitive Motörcharged riffs that permeate this album, but nothing ever really takes off, and when they try to force a speedy riff into the mix, it sounds generic. The vocals, however, are killer and commanding throughout, which is no small feat since these guys are intent on murdering every good riff with endless repetitions, then resuscitating the corpse of said riff and killing it again. In the end, this is still a solid album, and if you were a fan of these guys before, you'll be into it, but after a couple spins it still doesn't move me. (KM)
(540 / Todo Destruido)

IMPALERS / VAASKA – split EP
While I've heard a lot about them, this is the first time I've had a chance to check out the IMPALERS crossover-meets-D-beat attack, and it's pretty solid. The leads and solos are definitely the highlight, really swaggeringly confident stuff that definitely elevates the material. There are a couple of clunky songwriting choices that put me off a bit, but it's still a solid side. VAASKA on the other hand, seem to be at the height of their powers these days. Expertly updating the R.I.P./MG 15 sound for the modern age, with a sick almost garage-rock guitar tone and shouted vocals that demand attention. Completely killer shit, two songs that I'll revisit many times, I'm sure. (AU)
(Beach Impediment)



INSTIGATORS – "Anthology Volume 2" CD
Ah, how the mighty have fallen. The INSTIGATORS were a lesser-known anarchopunk band from the UK sharing the stage with FLUX OF PINK INDIANS and CRASS. They stood out in their realm of Northern England's small anarcho scene for their intensity and energy. Unlike many of the more morose or weirdo experimental elements of the scene at that time, they played pretty straightforward and intense political punk à la SUBHUMANS. Sadly this CD contains only two tracks from that time. What the bulk of this release is made up of is their later radio-friendly "punk," which sounds more like pub rock. It's like if I tried to sell you on East Bay punk by playing you GREEN DAY's *American Idiot*. Let's just pretend this never happened and remember them as the band from *Cleanse the Bacteria*. (AP)
(Westworld)

JUNGBLUTH – "Part Ache" LP
Taking their name from a dedicated anti-fascist from the Second World War, the band is every bit intense as the life and commitment that Karl Jungbluth represents to us now. This German three piece overtly express their values and beliefs through their music and art taking stylistic queues from '90s political hardcore and sound from camps as diverse as modern Youth Attack and decades old Ebullition bands. This collection of songs represent much more than stolen Veganese and a Chomsky ideology though; the tracks are soaked in melody making them a thousand tons heavy and paired with alarming vocals that play on smart, flawless production. This inherently epic album has to be one of the best I've heard all year and one I cannot take off my turntable or get out of my ear phones. For fans of UNBROKEN, HAYMAKER, SUICIDE NATION, YAPHETT KOTTO, BULLETS IN, DAS OATH, RUINATION, FISTICUFFS BLUFF, EX-IGNOTA. (RM)
(Halo of Flies)

THE KETAMINES – "So Hot!" EP
I've heard and reviewed a few KETAMINES releases in recent years and have generally been impressed to varying degrees with their output. That said, this single (part of a 7" series the band launched earlier this year) is merely a grouping of quirks and irritants in place of legit songs. The title track and "New Skull Tattoo" are total wastes, nothing to cling to beyond some yelps and buzzes. "Summer Mothers" is the only real song featured and it's an exceptionally fey one at that. Middle-of-the-road stuff…perhaps less so. (MC)
(Hosehead)

THE KETAMINES – "You Can't Serve Two Masters" LP
This is the kind of thing I could either really love or really intensely dislike. I'm trying to figure out which way I'm going to go. It's quirky and difficult. It's eclectic. Each song seems like five songs inside of one. We're a few songs in and I'm starting to wonder if this is meant for somebody with a longer attention span than me. Despite the band's best effort, it remains mostly catchy. When they maintain their focus and keep one song to one song (and not five), this is really good. I mean *really* good. They struggle with maintaining focus. I think if I were a pot smoker, I'd want to smoke a bowl and listen to this over and over again. (KK)
(Southpaw)

KID CONGO AND THE PINK MONKEY BIRDS – "Haunted Head" LP
Swampy, twangy tunes from the Mr. Congo and his simian pals. This mixes fuzzy-funk on "Su Su" to straight garage stompers like "Killer Diller"—which blends raw chords with a call-and-response chorus to instrumental VENTURES-styled rave-up. "Haunted Head" (last on Side A) is a slow twang and fuzz number that recalls a woozy version of the CRAMPS and SCREAMING LORD SUCH. Although the problem is they seemed to have used up all their best ideas on side A. Side B is overloaded with too many sparse, laid back songs that sound OK but don't have that "oomph" you'd hope for. (JD)
(In the Red)

KRATZER / KVAZAR – split LP
A Greco-German collaboration twice over (one band and one label representing each country), fans of modern blasting hardcore should definitely give this one a shot. Thessaloniki's KVAZAR definitely own the split for me, solidly crusty grind that manages to sound nasty while incorporating some melodic elements that give the songs a sense of depth and variety. KRATZER start on a similar note—though the focus here is more on dark hardcore than pure grind—and I definitely enjoyed the first few songs, but as their side progresses things go in a more shimmery post-metal direction that left me cold. Oh well. I guess this is KVAZAR's final release; apparently they've been broken up since 2010! Damn, guys, I hardly knew ye. (WB)
(7 Degrees / Blastbeat Mailmurder)

LAVATCH – "Mental Deterioration" CD
A lot of bad decisions went into this one, oof. This group of angst-ridden souls from Cologne waver between melodic hardcore and tuff metalcore breakdowns with way, *way* too many crab vibes, throwing in the occasional spacey part for good measure. A lot of the more upbeat sections are honestly just pop-punk with mismatched screams laid over them, and really the whole thing just feels too clean for its own good. There's no denying the sincerity of LAVATCH's intentions, and every once in a while a riff will pop up that's pretty damn awesome, but the world of polished HXC this represents nothing to me. (WB)
(Mudcore)

LIFE STINKS – "Shadow on the Wall/Drag You"
Apparently when LIFE STINKS formed all members selected instruments they had never played before to heighten the relentlessness; this 45 evokes a *Blood Stains Across San Francisco* for those that feel like three chords is one too many. Coming off of a spell of only being able to listen to the ELECTRIC EELS, it's a winning combination to witness these local ingrates channeling BOBBY SOXX in such an alluring manner. Making moronic music is harder than it looks; every punk bar in America is dripping with GG acolytes who shoulda been put to sleep long before inflicting their tired shit on the weary public…LIFE STINKS are up to the challenge though, creating sick and vindictive sounds for creeps who want their punk nasty, a dull and relentless thud that is as repulsive as it is appealing. The LP is due sometime this month, and I am nervous as to whether they will be able to match this achievement in the long playing format, but who cares about the future, this 45 is the solution to a very real problem. (LG)
(Total Punk)

LIQUOR STORE – "In the Garden" CD
Really nice S.L.A. cobra inspired cover painting. I think they like TURBONEGRO from this and music. Turn it over to the band photo and....Barf! A bunch of bros with those little pussy mustaches you think of when you say "hipster." Keep that shit to yourselves. Boring rock with multiple guy singers. Lots of high fives and head nods during this recording. There's a photo of a lovely lady on the inside. That's about all I can say. (RO)
(Almost Ready)

LÖGNHALSMOTTAGNINGEN – "Billigtförpackadstandardpunk" EP
Goddamnit!! I am getting pretty angry this issue. I collect rare records. You do not have any comprehension how much money I spend on records in a given week. This is not bragging, this is a mental condition. Last week I dropped a couple bills on some Scandi punk über-rarity, one of those "never officially issued" blank label things; you know, it's been a decade, to complete me. These fucking Swedish dipshits with a cloyingly long name (what the fuck does this mean?) come out of nowhere, and WTF, this record is better than any Scandinavian punk grail I have purchased in the past five years and they are probably Swedish emo kids for all I know. Devastating teen hardcore punk blur destined for dollar bins worldwide. Christ. I think two songs are even BUZZCOCKS and DAMNED covers, but I can't understand what the fuck is going on. (GB)
(Bat Shit)

LOW VISION – "Live in Best Time" CD
Bandana-worthy thrash from Tokyo, totally stoked on the scene with a posi outlook and plenty of style! The music hinges on the barrage of energy, precision and sing-a-long's we remember from thrash revival bands DOWN IN FLAMES and WHN? But unlike some of the genre's more noteworthy bands, LOW VISION only singes the edge of crossover on their debut record thanks to some well-placed guitar solos and the furious momentum. Make no mistake though, this young outfit has one hand planted firmly on the coping, seemingly taking musical queues from fellow scene vet's BREAKFAST and UG MAN as well as incorporating the lighthearted intensity reminiscent of 625 alumni JELLYROLL ROCKHEADS. This debut release is a far cry from *3rd and Army* or the *Flowers for Nothing* EP but a good starting point for LOW VISION and a nice look at how Japanese DIY is happening! (RM)
(WD Sounds)

MAC BLACKOUT BAND – "Heartbreaker" EP
Mac of DAILY VOID and other Chicago bands, with a slightly more accessible release, compared to his previous, slightly darker, more synthy works. The self-titled track here is catchy, with appropriately relentless guitar picking, and conjures a strong LOST SOUNDS feeling, circa their self-titled record. If you like Jay Reatard output, or you've heard more of MAC BLACKOUT's material, you know it can be drenched in neurotic self-destruction and obsessive mania, and this release doesn't stray too far from that, with screaming, screeching, freaking out and giving in. "Lion's Lair" on the second side, has simultaneously, imagine if you will, a space-y synth punk futuristic theme alongside a distinctively thrashy rhythm flame, complete with

sneers about the Devil stealing MAC's soul—it's actually pretty groovy, if you're diverse with your picks. "Children of the Night" ("never satisfied") is ready for punk party stomping and desert-road joyriding. Check this psycho out and throw one of his songs on your mixtape between the MUMMIES and DIGITAL LEATHER—it'll make sense, I promise. (LA)
(Pelican Pow Wow)

MANE – "Bloodstone" EP

I like listening to bands that sound like they are figuring out things, working on their own terms as they are creating their songs, and this is one of those bands; really cool post-punk girl sound. There's definitely a 45 GRAVE stylistic appeal but MANE has a tremulous bedroom quality to it that raises them above all the legions of dark-wavers polluting the airwaves. They seem powered by secret bedroom bands rather than pro gear pro attitude tameness. I mean, they can play, I am not trying to be a patronizing turd, just that the annoying "rock" aspect that pervades a lot of this sound is not apparent in their music. Definitely more garage band/tape trader circa 1981 than goth club rockers, ya know? If you are looking for polish, you will only find dirt under the fingernails here, but that's where the kicks are to be found, right?! (LG)
(Cut Rate)

MANUAL SCAN – "All Night Scan!" LP

Cheap Rewards' latest reissue offering focuses on San Diego's MANUAL SCAN, an under-celebrated punk band from 1980s San Diego. Very much indicative of the era and location, the nineteen tracks featured here blur lines between paisley underground chime, tightly wound mod-leaning punk rock and pure power-pop. I feel like stuff of this ilk is lost on most of today's young and excitable power-pop devotees, which is a shame as MANUAL SCAN's tunes generally out-punch much of the shit producing frothy mouths these days. Capable, coulda-woulda-shoulda legend shit, on the level of the PLIMSOULS or FLYING COLOR. Big '80s, bro. (MC)
(Cheap Rewards)

THE MEAT SLUTS – "Pig Out! Pig Out!" CD

With a Bay Area band named the MEAT SLUTS for some reason I keep thinking MEAT SHITS but that's irrelevant. What we have is four Bay Area women making garage punk. This doesn't contain any deep insights or political statements (except for the body image tracks). They're singing about eating, sex, boyfriends, body image and I'm not sure what. What is a song about, that sings about someone being no fun? Oh but wait, there is still attitude. We have a song singing praise for being a fat girl, "Fat Girl". God knows what "Skank Yank" is about, which just happens to be my favorite track here. And their boyfriend...well, I don't know....girlfriend?... what does it mean to singing "my baby is a ding dong" over and over"? My review so far might sound negative but honestly I sorta like this. The MEAT SLUTS rock. Like the A-LINES with less energy. (MH)
(self-released)

METALLEG – "Hit of the Week" 12"

This is well played pop punk that leaves me just kind of shrugging my shoulders. Sure it's catchy, but I can't say it's memorable. I'm sure they've got their fans, but I'm wondering what's next up on the docket. (KK)
(Trend is Dead)

METHADONE KITTY – "Dismantler" CD

Apparently this is the fifth album from this MA duo (though I believe the first quartet were all download only). A lucky thirteen tracks of very British sounding basic punk. British as in the UK SUBS, or DESTRUCTORS. Straight out of UK82, minus the speed, spikes and studs. Spirited enough, and their hearts (and heads) seem to be in the right space. (RK)
(Neat/Beat)

MICK HYPNOTIK SENSATION – "Trusted Failure" LP

Holy 1988/1990, *Sub Pop 200* batman. MICK HYPNOTIK SENSATION is a dead ringer for that early, dirty, drugged out, fuzzy grunge sound. So dead on, that if one of these tracks was on *Sub Pop 100* or *Sub Pop 200* I wouldn't have known it was recorded recently. Well, at least I think this was recorded recently. It was released originally in 2011 in France and I don't think this is a reissue. Everything about this is a dead ringer for pre-1991 grunge, yeah, you know, before "Smells Like Teen Spirit" when very few had heard "The Rose" by MUDHONEY. MICK HYPNOTIK SENSATION never speed up, the guitars are fuzzy as hell and the vocals are a dead ringer for the guy from GREEN RIVER. OK, so MICK HYPNOTIK SENSATION are nothing new and even seem to be straight-up copying a sound from the past but I think they've done it really well. And I mean really, really well. MUDHONEY'S *Superfuzz Bigmuff* is a good comparison, maybe a little slowed down in a twangy GREEN RIVER sort of way. Yeah, that dirty psych rock/grunge of GREEN RIVER, the FLUID, early MUDHONEY and even very early SCREAMING TREES. Maybe because I haven't listened to MUDHONEY'S "The Rose" since it came out, I miss this sound and this LP is filling that void, but I do like this. (MH)
(Emergence / Guru Disques / Post Ghost)

MIND SPIDERS – "Inhumanistic" LP

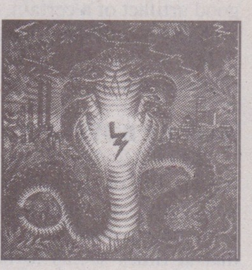
Every time I hear MIND SPIDERS, they get a little more streamlined and different than their previous output, which is welcome. I wasn't into their first LP, but the follow-up, *Meltdown* blew me away. That LP started off blasting out the kind of perfect melodic punk that one might expect from members of the MARKED MEN, but quickly careened into a different direction, becoming more synth-heavy and more pop than punk. On their third LP, the band continues more heavily into the synth-pop direction, while not eschewing the speed and hooks of their earlier releases. Mark Ryan's vocals will be unmistakable to fans of his other bands, but he manages to take it in a new direction. I like that the band is seemingly distancing themselves from their past to create something wholly different while still building on their previous accomplishments. The results feel taut, machine-like, claustrophobic, precise and overly calculated in the best possible way, kind of like when DEVO hit their stride (meaning very early on). The massive synth and drum machine-based closer "Oblivion" would not sound out of place on a mix tape between PSYCHEDELIC FURS and FLESH FOR LULU. Is this the direction for their next LP? If so, I will be here waiting patiently for it. Definitely pick this one up. (GH)
(Dirtnap)

MISSING MONUMENTS – CD

Formerly known as KING LOUIE'S MISSING MONUMENTS, these guys do a cool rock'n'roll garage pop thing. I have seen live them too and they can bring the rock without being sarcastic about it. A little bit of GENTLEMAN JESSE, a dash of the DEAD BOYS, with strong pop sensibilities as well as some nice boogie guitar lead work. Sounds strange but it works! This might actually suffer from being a little under-produced considering the strength of some of the pop songs but this is a minor issue for me. Another perk for this CD version of this new LP is their first LP, *Painted White* and their Hozac 7" are tacked on. A great band, a great CD! (RL)
(Dirtnap)

THE MODERN PETS – "Sorry, Thanks" 12"

This is Kenny Kaos music. It's extremely catchy. It moves along at a good clip. It's got a sense of urgency. It's got a keyboard. It's got a real full sound. It's punk. What's the real key there? Correct, it's the sense of urgency. Great sound though, seriously. I hate to over simplify things, but if you are a fan of the BRIEFS, you'll enjoy this. Really, if you're a fan of bouncing your head, you'll like this. (KK)
(Dead Beat)



MOVING FINGER – "Smoking the Crack of Dawn" EP

Fuzzy, trippy psych punk with weird effects on the drums, lots of echo and singalong choruses. Imagine if you will THEE HEADCOATS at the gates of dawn, recorded with all needles pinned to the red zone. I'm sure more will follow. (AM)
(Goner)

NAPALM – "It's A Warning – Singles and Live" LP

This album compiles the only two seven inch releases from Hamburg spiky glue heads NAPALM, along with some live tracks. Their first single, "Tolle," is a pretty ramshackle affair recorded in 1980, soon after they'd started playing. It sounds like the plodding first demos of every bunch of studded vest morons who ever plugged in a guitar. When the album gets to the second EP things pick up. *It's A Warning* came out in 1982 and is four songs of blistering, taut street punk that lands somewhere between GBH and the COCKNEY REJECTS. NAPALM exploded in 1983 but the members all remained active in music. While this is far from essential, it's a pretty good artifact of a certain, more innocent time. It's probably worth the price for the title track alone. (AM)
(Static Age)

NATURE BOYS – LP

NATURE BOYS has dished out a spook-tacular LP of gravely powerful songs to drive you batty...uh, pumpkins. Actually, this self-titled record does have a distinct Halloween vibe that at times seems to be taking cues from the kind of rockabilly bands that write songs called "Skelinton's Party in the Boneyard," but is never that embarrassing. The lyrics instead focus more on the horror and drudgery of modern life; pretty standard punk stuff. Side one track one is a total SIOUXSIE AND THE BANSHEES rip-off/worship tune (depending on your feelings on the matter). Honestly, I was going to recommend this as a holiday record only, possibly because of the prevalence of 1-2-1-2 UK82 style drumming that bums me out, but "Rabies" is probably one of the best pop-punk songs of the year. That number takes the twang and the vocal harmonies, dials down the ghoulishness of the rest of the record and comes out fucking sterling. Put it on a mixtape for someone you are sweet on, for sure. I can't say that "Rabies" alone sells the record, but I enjoyed a few songs and thought the cover of "Walkin' (After Midnight)" was kind of funny. Also, Greg Harvester highly recommends it, so...follow your dreams? (LP)
(San Huevos)

NINETY SIX GHOSTS – "New Dustbowl" CD

This Baltimore band sounds like a mix of early RANCID, DILLINGER FOUR, and maybe a touch of OFF WITH THEIR HEADS. But are not nearly on those bands level. These guys are OK. I am not blown away because this is the "new" popular sound in pop punk and it's being done a lot. Still not a bad band to check out if you are a local I'm sure. (RL)
(Old Bitter)

NO COMPLY / SUPPRESSION – 10"

Every month I seem to review a two-person band and SUPPRESSION is another. Primarily SUPPRESSION is a drum, bass and vocals duo, but they throw in a few effects and what sounds like a keyboard; a Monotron. As with a good number of drum and bass duos the music sounds more progressive and so do SUPPRESSION. The vocals are understandable, quick blurts of high pitched something. I like the music but the vocals are quickly getting on my nerves. NO COMPLY have always had a pissy attitude towards a lot of things and they have always had a different sound compared to most other powerviolence bands. The guitar takes somewhat of a back seat on this and is filled with tons of bass, some noise and a Theremin. On this release there is also no shortage of songs about the scene. "Tofu Cookie Cutter" seems to be about some scenesters. "Flying Guillotine Slay Area" is a shout out to Redwood City, Zodiac Iller, and Stinkweed. "SxExHxCx ... Fuck Yeah" is about their own South East scene and drops the names of PALATKA, ASSHOLE PARADE, IN/HUMANITY and a few other great bands from the area. (MH)
(To Live A Lie)

NORTHLESS – "World Keeps Sinking" 2xLP

The first few minutes of this album got me. "Last of Your Kind" starts off with some perfectly executed doom riffs, getting to me in all those hella deep ways and invoking feelings of despair and nihilism; but I spoke to soon and when I was expecting some crooning guttural chant, some over-produced post-metal vocals came in. Further on in the record this band seems to explore a lot of different sounds, from crust, sludge and stoner metal. It's a hard task to try and blend distinctive styles within one song and there are some obvious hiccups in flow, which at times can seem all over the place. By themselves these parts are fucking brilliant and come from people who know exactly what they fuck they're doing, it's beautiful and multilayered; unfortunately I like my metal pretty straightforward and without frills. (AP)
(Halo of Flies / Relic)

ИO///SÉ – "Beach Bathroom Bingo/All the Little Things You Love to Hate"

Two solid street punk/Oi! tracks from this established SoCal band. These guys definitely aren't reinventing the wheel, but both songs are punchy and laced with memorable vocal patterns. Not a standout EP unless you're a fan of the genre, but if I was drunk I'd probably be into this band's live show. (KM)
(1859)

NOTHINGTON – "Lost Along The Way" CD

This local band has been around a while now and have gotten pretty popular. This is a collection of rare tracks from comps, singles and digital-only releases. These guys have a HOT WATER MUSIC, DILLINGER FOUR and early RANCID mix going on. There are also basic acoustic numbers on this collection. I'm sure fans will love this since finding obscure tracks can be a pain. A strong release for an odds and sods format. (RL)
(Red Scare)

NO TONGUE – "Body and Mind" EP

The A-Side starts out with a blast, channeling early '90s emotional hardcore in an early Gravity Records sort of way. It pretty quickly calms down, not much but into more of a mid '90s Midwest way (before it became super tame). The B-Side is much more Midwestmo, like something straight off of BRAID's first record. All in all, it's done very well. Both songs, while rather long and pretty clearly in a style that is nearly 20 years old (like most punk is), have enough going on that they don't ever get stale. A solid release for a band that's only about a year old. (PA)
(Kyeo Speaks)

NOTS – "Dust Red" EP

Goner put out this new single from Memphis rippers NOTS and it is pretty great! Primitive, brimming with "new project" tension, and a little bit of surf tone thrown here and there. Think equal parts SLITS, GRASS WIDOW and the URINALS and you've got a good idea of what these ladies are going for. Can't wait to hear more! (FF)
(Goner)

THE NOVICE – "What You Want/Your Crime"

The NOVICE is the band started by Jeff Burke (MARKED MEN / POTENTIAL JOHNS / RADIOACTIVITY) when he relocated to Japan for a couple of years. I could just end the review right there because most of the interested parties either already own this or they're walking to their local record store to pick it up right now. Is it good? Fuck yeah, it's good! The band plays two flawless, driving, wistful, cinematic-feeling melodic punk songs that don't sound dissimilar from a MARKED MEN B-Side. In my opinion, if you want to be listening to melodic/poppy, driving punk, no one does it better these days than Burke. Solid hooks, driving sixteenth notes and descending chord progressions that will stick in your head for years. My only complaint is that the line "Your crime is you don't want me" feels unnecessarily heavy-handed and cruel, but, you know, feel all your feelings, man. As always, fucking solid. (GH)
(Dirtnap)

NUBS – "Job/Little Billy's Burning"

As an oldster, I'm always interested in hearing which of those "mostly crappy obscure *Killed by Death*" records the young hardcores actually rate, and this, the NUBS *Job* 45 is almost always in their short list. Fuckin' sick in yo' face snot-punk blast from NorCal. Makes me think of other *KBD* gateway drugs like FRANTIX or REALLY RED. A two-sider too, though the A-Side isn't the sniveling stinker that the legendary B-Side has become. Essential, fuckfaces! (GB)
(Last Laugh)

NUDES – "Sister" EP

The second scorching EP from one of the better hardcore bands on the West Coast. Though the riffs are technically ripping, for me NUDES are at their best when they slow things down and get a bit more dissonant. When they let the guitar rain noise on the certifiably violent second song "Sick Fucker," and when the vocalist spills his manic lyrics all over the place in "Get Me," one gets a real sense of how unhinged and lively this band is capable of sounding. Four songs, all killer no filler, get into it. (KM)
(Inimical)

OBLITERATION – "War is Our Destiny" EP

Don't let the ST. VITUS title fool you, this is pure hardcore fury. Huge ANTI-CIMEX vocals, pounding drums, blazing guitar solos, and endless riff after punishing riff—all killer, no filler in one concise package (and yes, the last song is a cover

of the VITUS original). If memory serves, this is Jon from KNIFE FIGHT on vocals, CC of MIND ERASER et al. on guitar, and other prolific Bostonians, so you know the quality is high. Plus it's on Beach Impediment which is quickly establishing itself as one of the best new labels in the game. Don't think, just get this. (JH)
(Beach Impediment)

OBLIVIANS – "Desperation" LP
I could write this review without even putting the record on the turntable. This record has been out since May and I have had it since April. In other words, I have listened to it a hundred million times. This is the OBLIVIANS' first record in sixteen years. As with any reunion record, there is a lot of trepidatious anticipation focused onto this one. At least from me. The thing is, with all those years between records and the other bands that have been formed and the solo albums that have been released in that time, this doesn't initially sound like an OBLIVIANS record. It sounds like a collection of songs written individually by Jack, Greg and Eric Oblivian, but played collectively. Although that was also the case back when these guys were initially a band, time accentuates the fact. Each member has his own style which is enhanced by the band 'cause face it, together they are a fucking great band. The songwriting has only gotten better too. If I wasn't already madly in love with the OBLIVIANS, this record would cause me to fall. Highlights include "Run for Cover," "Come A Little Closer," "Little War Child," "Desperation" and the Stephanie McDee cover "Call the Police". I hope we don't have to wait another sixteen years for the next one. But I am a very patient person if that's what it takes. (CK)
(In the Red)

OBNOX – "Three Times Dope" EP
I feel like this is one of those bands I'm supposed to know about, but this is my first introduction to OBNOX. Lamont Thomas (BASSHOLES/THIS MOMENT IN BLACK HISTORY/PUFFY AREOLAS) handles all the instruments in OBNOX and blasts out three raw, melodic, garage-y tunes that don't necessarily fall under the "garage rock" banner, but steps more into a soul-rock direction. Side A ("Raindrops") is definitely the hit for me. The sounds are totally blown out and raw, but sooo smooth and laid back at the same time. Perfect! The two songs on Side B are no slouches either, including a SPIDERS cover. Like many other Ohio bands that Thomas has undoubtedly shared a stage with, OBNOX takes on an otherworldly quality that makes him stand out from the pack. Excellent. (GH)
(Southpaw)

OBSESSIONS – "The Ice Palace" EP
These four songs are so full of hooks it's almost hard to take, but that's an exaggeration. The guitars are clean and almost post-punky bringing to mind stuff like the EMBARRASSMENT while the rhythm section is a little more straightforward. The vocals are sung and work well with the type of music but might be a little too up front in the mix, bringing me to my only complaint. There is a lack of dynamics on the recording that may be a loudness issue but the parts that sound like they should really punch and stick out aren't quite doing it. Outside of that, if you're looking for good poppy punk songs that aren't pop punk, you've just found them. (PA)
(Antena Krzyku Unc.)

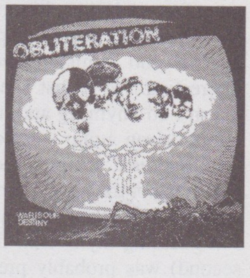
OL SCRATCH / ONE TIMERS – split EP
Oh god, this split starts off with the ONE TIMERS and the singer's voice immediately irritated me. It kind of reminded me of that deep, soulful, yet scratchy male voice you find fronting bands like HOT WATER MUSIC and BOUNCING SOULS. The two songs on the A-Side were extremely mid-tempo, which equals bland in my book. Luckily OL SCRATCH is here to save this EP and the B-Side fucking rules. I love the screeching female vocals and the raging pop-punk that this band brings us. I can definitely imagine seeing them at a house show and people going (moderately) nuts. All the songs are short and fast and the vocals are snotty, perfect, and sound like the vocalist is singing through a telephone or too close to the mic. I would see OL SCRATCH live if they were playing with decent bands and the show was $5 or less. (VX)
(Do Ya Hear We?)

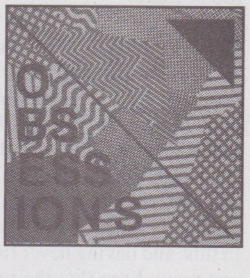
PAMPERS – LP
This is some ballzout, chaotic, noise rock! Unintelligible lyrics, no lyric sheet included, and I couldn't care less. At times simple and garagey, a split second later, it gets arty and weird, but this record stayed fun as hell the whole way through. Reminds me of the best parts of JAPANTHER if they had a full wildass band behind them. No reviewer copy, and someone swiped the download card. Fuck! Oh, well, I don't blame them. This is frantic as hell. I want more. (DZ)
(In the Red)

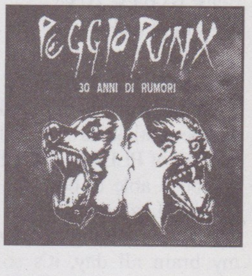
PARANOID – "Hardcore Addict" EP
Yet another project from the ELECTRIC FUNERAL/WARVICTIS/MOB 47 camp (busy, busy punks!), pedigree enough to have you running for the nearest record shop. It helps that this is one of the most aggressively modern and unique bands that gang has produced. The blown-out vocal howls are familiar enough, but the D-beat gives way for some solid stop-start hardcore with many more hints of melody than you might expect. The first cut ("To Whom it May Concern") may leave you with a false impression of what this band is all about, as it's as solid and driving a slab of modern D-beat you'll hear. I guarantee that by the final chaotic end of the EP closer "High-Tech Future" you'll be scratching your head and wanting more. (AU)
(Rawmantic Disasters / Phobia)

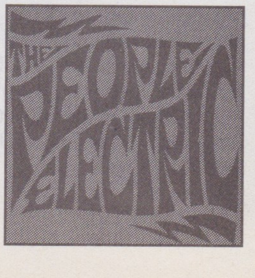
PEGGIO PUNX – "30 Anni di Rumori" 2xCD
I'm the type of vinyl purist that won't even give a second glance to a CD, even if it is a reissue of essential material by a band as monumental as PEGGIO PUNX. Gimme a gatefold 2xLP and make all those flyers and record layout scans *big* so I don't need to get out my magnifying glass. All format particularities aside, this release is the way you document an important band. FOAD Records collects this Italian band's three EP's, LP, two demo sessions (one unreleased studio demo of *Ci Stanno Uccidendo…* 12" material), and three live sets on to two discs, housed in an appealing gatefold digi-pack including a booklet filled with lyrics and loads of pictures to look at. If you don't know PEGGIO PUNX yet, they're classic Italian hardcore punk accentuated by bouncy and remarkable drumming with wild riffs and vocals. "A complete discography has to be an ending chapter that celebrates a band's recordings in their best versions…" High praises to FOAD for their passion for making great releases, and long live PEGGIO PUNX! (MA)
(FOAD)

THE PEOPLE ELECTRIC – "Detroit Hooker Fight/Sister Cybele"
Kind of sleazy, tough guy, bar rock. I have a feeling that if the lyrics were included, I'd be even more bummed on this. The first song is called "Detroit Hooker Fight" and includes a staged fight between two ladies during the breakdown. Kinda sounds like they like HELLACOPTERS a lot. Side two sounds like they were on a garage kick, complete with a cute organ. At first it reminded me of some THEE HEADCOATS kinda stuff, but then in the middle they throw in this ALICE IN CHAINS part where the singer talks about blood pouring down someone's breasts, and, yes, it is cringe worthy! To be honest, if it weren't for the lyrics and vocals, this would be totally tolerable. (DZ)
(Tyrannical Volts, no info)









PIERRE ET BASTIEN – "Le Son de Ma Voix/ Cancer"
PIERRE ET BASTIEN is a trio from Paris. The music is simple garage rock, but there is a touch of something extra. They remind me of stripped down EDDY CURRENT SUPPRESSION RING. The rhythms are driving and the vocals are earnest. Add some French accents and oh la la. This is cool. (CK)
(Bat Shit)

PIGS – "Gaffe" 10"
Sometimes records come to *MRR* HQ with promo sheets, and sometimes lazy reviewers refer to those sheets before we take the records for a spin. It's not our fault; we are just using all of the tools at our disposal. Apparently this is a dude from UNSANE and a dude from CAVE IN, and apparently (this part isn't in the press release) they have joined forces to make a yawnfest and put it on red wax. I guess it's guitar-based noise rock stuff, and without the label drivel I'd still probably make the UNSANE reference, but man is this uninspired. It's totally competent and well played and all that, it's just really dull—no teeth, derivative riffing and manufactured angst. It's not bad, per se; it just isn't anything even remotely special. The long B-Side is slow and punishing without being heavy or interesting…so it just kinda punishes because it doesn't do anything and it won't end (OK, it's an effect-driven guitar solo set to a three chord riff). "Elo Kiddies" reminds me of the TIMELORDS, which is not the kind of image that noisy distorted angry bands probably want to conjure. Actually, I'm guessing my overall first impression (and the second) was probably pretty far off from PIGS' intended goal. I tried. (WN)
(Solar Flare)

PITY PARTY – "Fine Young Animals" 12"
I really disliked this album the first time I heard it, I think the problem is I don't like pop punk unless it's the QUEERS, but listening to this a second time around wasn't so bad. Despite me being a hater, the songs have a lot of energy and the band plays their instruments pretty tight, especially the drums. Mikey Erg from the ERGS is in this, and having never listened to that band (until just now), I see that the two bands have a similar sound. If you like the ERGS, you'd probably love PITY PARTY. (VX)
(Psychic Volt)

PLEASURE LEFTISTS – 12"
Whatever it is that makes Cleveland so weird, I hope it sticks around. I haven't been able to get enough of PLEASURE LEFTISTS since day one, nor been able to describe exactly why they're so special. I can tell you this, though: Haley Morris' voice is something else. Her deep, low wail haunts my brain all day, it's so beautiful, so peculiar. Yes, half of NINE SHOCKS TERROR talent is bound to be handsome—and it is—but part of me wonders what they'd be without her. No lyrics sheet leaves you guessing, it's probably better that way. It's almost 2014 and I'm eager to forgive and forget the heaps of unbearable post-punk that has been darkening the collective doorstep for far too long now, but when I do, I'm taking PLEASURE LEFTISTS with me. (FF)
(Deranged)

POTTY MOUTH – LP
I had high hopes for a band called POTTYMOUTH, but unfortunately I was let down. The album got 7.8 stars on Pitchfork, which usually means two or three stars to me. Most of the songs are slow and poppy and the melodies are sweet sounding, but the vocals are a bit monotone and have no range. It would be cool if the singer tried out different vocal styles or tried to scream to give the songs a more powerful punch. The standout track for me was "Damage" and I swear I've heard this on a comp somewhere, just not sure where. I would upload that song to my broken ipod, but definitely not the rest of this album. If this band makes another album, I hope it's faster and better. (VX)
(Marshall Teller/Old Frame)

PRIVATE DICKS – "Exile in Neverland/(Why Are You Still) Haunting Me?"
I didn't think I was going to like this one. It looks like a bunch of old guys and I find that old guys playing punk music doesn't always do it for me. (And, no, it is not lost on me that I somewhat resemble that remark.) Having said that, I do find that there is a style of punk music that old guys are suited to playing, and that is punk music that isn't rooted in youthful anger. These guys don't attempt that. Rather they stick to a more catchy, almost COCK SPARRER style that they pull off quite nicely. I'm not sure that they've existed continuously since 1979, but they were a band way back in the day. Limited to 500 copies and definitely worth the effort of finding. (KK)
(Queen Mum)

PURE PREDICATION – "Dead Boy" EP
There is way too much fuzz on this record for my liking. It is just one thick layer covering all the songs on this EP. If I poke beneath that surface I can hear the semblances of some modern garage rock. There are jangly guitar strums and upbeat drum beats. The vocals are monotonous, but not necessarily in a way that would make me turn off the record. It's the fuzziness that will make me do that. (CK)
(Manglor)

QUESTIONS – "Out of Society" EP
Here's a burly sounding hardcore record out of São Paulo, Brazil that came with a zine and a bunch of stickers. There is a minimum of varsity font on the cover but the band still sounds pretty tough without devolving into chest-thumping metallic chug-core. Fans of US bands like DEAD HEARTS will dig this and don't worry about a language barrier, they sing in English and do stage dives just like Americans (I swear, international hardcore is not scary, branch out dudes). Lyrics have familiar hardcore themes like frustration with authority and making your own way, with lots of phrases like how to "prove them wrong" and "fight with all I've got," to "break down these walls." These guys hit all the bases and made a rad record. (BL)
(Seven Eight Life)

RÄJÄYTTAJÄT – LP
Finnish punk with roots in blues-based noisy garage rock. No fucking clue what the hell the band name means or song titles are but if a record's good it doesn't fucking matter. The singer has a great cartoon punk voice and there're lots of goofy sound bytes and loony tune sound effects. There're hints of '70s glam like GARY GLITTER and '60s rock like the VENTURES and SONICS and noisy shit like SUICIDE but I'm horrible with comparisons. At their best moments they remind me of HUBBLE BUBBLE. It's just good rock'n'roll. This record is just one crazy sloppy Finnish party where the sun never comes up. (RO)
(Dead Beat)

RAW HATE – "Fuck Off and Die" LP
The name says it all for this Swedish D-beat outfit; this shit is both raw and full of hate. They have a tendency to break into the occasional semi-melodic, thrash-metal-tinged guitar lead or noodly accent, but the music is mostly faster crust with those two-part variation riffs that set you up to be singing along and shaking your fist by the end of the song. Song titles like "Kill Your Brain" and "Home Sweet Chaos" hint at a bit of humor but the lyrics are angry denunciations of religion and social ills, mostly in English. Cool crust art on the cover and one of the members of the band claims to be named Yngwie Malmsteen; yep it's the guy in the studded jacket and bullet belt in the band photo. Fun and ferocious record for crusties who like DISFEAR's "Powerload" more than any song that LIGHT BEARER will ever write. (BL)
(Rawmatic Disasters / Truemmer Pogo)

RAW POWER – "You are the Victim/God's Course" CD
Early Italian hardcore at it's best. Two demo recordings from '82 and '83 the former without vocalist Mauro who appeared on *You Are the Victim*. The '82 release *God's Course* is previously unreleased sounds of early RAW POWER that capture the history of this band that would become one of the most recognizable bands in punk history. This whole thing rips. On this early recording, Giuseppe (guitar) and Silvio (bass) trade vocals giving this a different sound, but it's fucking amazing on its own—you can hear the ferocity, energy and drive that would be realized with the final line-up. The sound quality is really amazing for as early as these recordings are. The songs are raw and fierce. The CD has a booklet attached inside with photos, flyers and the original lyrics with English translations. I love this release, but I also love this band. This is not a release that is exclusively made for existing RAW POWER fans, it is not just a historical document, this is just a damn good CD. You don't have to be a complete-ist to appreciate this, you just gotta love punk. (MB)
(FOAD)

RED DONS – "Notes on the Underground" EP
I am unfamiliar with the ins and outs of the pre-existing RED DONS discography, so I am unaware if the seeming attempt to write super anthemic songs is a new thing or if this has always been the case. These gents have taken a generous helping of the WIPERS, but not so liberally as, say, BLOODY GEARS, and made a discography of their own out of it. The A-Side track is a long mid-tempo number that actually recalls some of the more snooze-able TERRIBLE FEELINGS tracks. The B-Side tracks run together, which may qualify them as being a "medley?" Anyways, woah-ohs abound, one song has a European police siren guitar lead that gives it a CLASH feel, but mostly the music sticks to its roots in minor key guitar chords and steady pulsing rhythm section dynamics. "Losing

Track" is bugging the shit out of me because the vocal melody is totally the same as a popular song, possibly from the 1980s. Overall I am left flat. (LP)
(Grave Mistake)

RENO DIVORCE – "Lover's Leap" CD
These guys aren't actually from Reno they are from Colorado. They aren't bad with their rock and roll punk thing but can really sound like SOCIAL DISTORTION the major label years. Maybe it's the vocal stylings and as I know SOCIAL D is no slouch in the popularity department, this does sound like a dated rehash. But this is decent and if you get tired of waiting five years in between SOCIAL D releases check these guys out. (RL)
(Rusty Knuckles)

REPLICA – "Demo" EP
Yes! "The REPLICA demo pressed onto vinyl" should be a sufficient review. But if you don't know, this Bay area band *fucking kills it* with tight, driving hardcore, great songs, incredible lyrics (!)—just the total package. The demo is the first side, and the flip is an AS MERCENÁRIAS cover, recorded a year later. Since side one is glued to my turntable, I won't be playing the second side too much. A must have EP. (JM)
(Emancypunx)

RHYTHM OF CRUELTY – "In Time…" EP
Moody post-punk for a dark, cloudy day, reminiscent of BELGRADO, CRIMSON SCARLET and other bands of that ilk. I am normally a fan of depressing, slow-progressing, repetitive music. Some bands can really build on an idea and develop it into another universe; others whirl through elements creating beautiful mayhem and blissful noise, but there's usually something running deeper under the songs, something larger that comes through at the end. RHYTHM OF CRUELTY I feel go in the opposite direction, with a more minimal approach. Sans for "The Past," which has a certain angsty charm and intensity to it, the other songs here fall a bit flat for my busy brain. The title track was almost mind-numbingly monotonous, which can be a good or bad thing, depending on your mood. This isn't reinventing any wheels, which a lot of good music doesn't have to do really; I just feel something is lost in the mix. Perhaps their next release will take it to that next level. (LA)
(self-released)

THE RIOTS – "One Seven Wonders/On the Run"
If you like jangly guitars delivered in a sort of mod style with catchy vocals, then this is right up your alley. That's not typically the alley I hangout in, but this one really does hit the spot for me. This is the definition of mid-tempo and it's so well done that I think you'll find it difficult not to like. Jesus, it just gets catchier and catchier. Nice effort. The band is from Moscow, if you care about details like that. (KK)
(Time for Action)

RÖVSVETT – "Hunden Beskyddar Människan Men Vem Beskyddar Hunden??" EP
Oh my! After almost thirty years since this was recorded as a demo, it is now put to wax for those 280 fiends of raging Swedish hardcore. Such a few number considering I can find at least 280 folks in Los Angeles alone who would eat this up. Aside from pressing details, this is great stuff, what one would expect from the era and location of this band. Rapid-fire bass pickings, drums that beat quickly and overall energy that places these ROVSVETT tunes up there with their Swedish contemporaries. Good shit! (MS)
(Just 4 Fun)

RVINES – "Vengeance" EP
Whoa, crusty weirdness from France. This band is doing groovy, guitar-driven music with roots in crust but with some noise and metal thrown in so that it has the fast, screamy feel of blackened D-beat but driving and repetitive guitar riffs that have the inexorable steamroller quality of good sludge. The band finds a riff that you start to like and then hits you over the head with it until it's the only thing you seem capable of listening to, ever again, and that's fine. Get high and put this on a loop. (BL)
(Emergence)

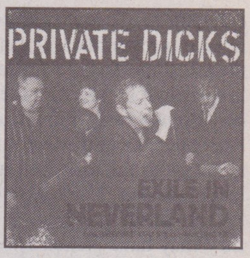
SALAD INFLUENCE – "Anne or Jon" EP
I listened to this on the wrong speed and it sounded like MISSION OF BURMA in a cool and frantic fashion. On the right speed it's still reminiscent of that same band, with a touch of Xpressway Records!? I think it's something in the way the two singers' voices collide, the dissonance and the bedroom guitar dirge that also somehow contains elements of EMBARRASSMENT herk'n'jerk. SALAD INFLUENCE do not sound like a modern day act, that's for sure; this record could have been recorded in 1982, desolate desperate sounds that are quite compelling. Cool record. (LG)
(Hop Hop, no info)

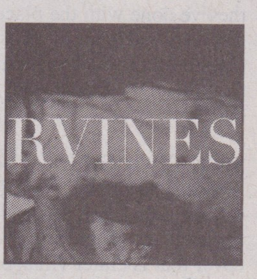
SARALEE – 12"
SARALEE are a lo-fi pop duo that plays simple, mid-tempo songs with drums and clean guitars that sound like they get their reverb more from the lo-fi recording style than any effects. While these are pop songs, it's not necessarily sugary stuff. There is a certain discordant element to some of the guitar parts that makes it a little more interesting but a little less pleasant or catchy. The vocals are sung but often get off key and shrill and tend to be a little grating. That being said there is some good stuff on here. "Hesitation" really outdoes itself with a catchy verse that runs into an off kilter sort of bridge. On the whole, not too much else stands out and the songs tend to run together into one. (PA)
(Ride the Snake)

SCORCHED EARTH POLICY – "Going Thru' a Hole in the Back of Your Head" LP
This Christchurch, New Zealand band put out two 12" EPs on Flying Nun in the mid-'80s, and Siltbreeze have kindly compiled those records on this here limited-edition LP. The words "Flying Nun" should be enough to tip you off that you need to get this. Off-kilter New Zealand guitar pop, with doses of garage, psych, goth and surf punk. Imagine a collision between the CLEAN, the SHOP ASSISTANTS, and the GUN CLUB. Pure genius. Members of SCORCHED EARTH POLICY went on to form the TERMINALS and the PIN GROUP, among others. (AM)
(Siltbreeze)

SCRAPER – 12"
Is boredom a thing you addressed in your punk? What about adopted as a central tenant of a band's aesthetic? SCRAPER exudes boredom, partly through the affected knuckle-dragging attitude of their lyricist, and partly through the monotone/chromality of the songs and their recording. Mainly the recording suffers from the problem that if the guitars are always loud, then there's nowhere to build or go to, and instead of raging/soaring/searing/bulldozing/smashing/slashing, they just putter, stuck in the mud of lacking dynamics. "Razor" almost breaks up the monotony, but is not quite developed enough to be a separate idea. The music, technically, is mid-tempo 3-5 power-chord punk with pulsing, bare-bones rhythm section, almost completely devoid of flourish or distinguishing feature, other than the aura of boredom. I will say that this is the best that I've ever heard this band sound, but I really don't think that says much. (LP)
(Cut Rate)

SEASICK – "Eschaton" 12"
Finally, a chance to own the ridiculously rare and elusive *Eschaton* 12", the parting gift from New Jersey's SEASICK back in 2010. Since the initial recording and release only 100 or so have been in circulation here in the US, making record





collector nerds sweat and non-nerds clamor for the reissue (proper release?), that we now have. Out on the awesome To Live A Lie record label, *Eschaton* is a distinct break from the previous output of this consistently maturing and evolving band, taking a heavy turn from the fast/furious to pay much more attention to the tone, heft and blunt than they ever had in the past. Their West Coast thrash tendencies lay in waste yielding to a Japanese discretion they may have picked up while on tour there just before the album was recorded. The grit of the record cannot go unnoticed, while the production is flawless, the severity of the tunes escalate both heart rate and agitation, leaving relief only to one's clinched eye air-guitar and mashed tooth smerk. This is a heavy record with implications, one wonders if three years on these guys were ahead of their time or calculated enough to leave such a gem to fester and explode until they were ready to come back and play the songs. Either way, so good. (RM)
(To Live A Lie)

THE SENSIBLES – "A Bunch of Animals" LP
Cute kittens, ice cream cones, extremely positive outlooks on life and shopping sprees at the mall is what I think of when I listen to this album. The SENSIBLES from Italy are a pop-punk band that sounds like a j-pop band, if you can imagine that. This album is 100% pure sugar and way too sweet for me. If you're into all things super kawaii or j-pop, you might like the SENSIBLES. (VX)
(Rijapov)

SHOPLIFTERS / WHITE FLAG – split EP
Well, I'm a sucker for cover art, and this one has really cool, full color artwork by Raymond Pettibon. My first listen to the WHITE FLAG side kind of bummed me out, but several listens later it has totally grown on me. Sure, they've gone through a million line-up changes since the '80s, and they kinda don't sound like the same band anymore, but it is still fairly good punk with catchy rock hooks, played by lifers, and I can dig it. Having no prior knowledge of SHOPLIFTERS, I had no idea what to expect from this band from Serbia. Definitely a lot of '90s love going on here. My first listen, all I could hear was some worship of the more tolerable emo bands, like BRAID, but now I'm hearing that as well as a polite tip of the hat to SUPERCHUNK, and I kind of like what they've done with the place. I'm super glad I gave this a second (and third) listen. (DZ)
(Dead Lamb / Flix / Rad Girlfriend / Strictly Commercial/ Studentski Kulturni Centar Novi Sad)

SICK THOUGHTS – "Need No One" EP
Mega lo-fi punk terd blast. Like three songs on one side blast. This is some new band from somewhere, there is a picture of a guy on the cover that is either vintage Little Richard or a pro wrestler protégé, and this music can shit all over everything else reviewed in this issue. Jesus H fucking Christ G-D it is great. Why yes, it is very good my friends. Now you can finally sell all your '90s garage punk records, that quaint lil' era of poser shit, and just go ahead file this directly next to CHOSEN FEW. Bye (GB)
(Can't Stand Ya!)

SKÄNKA – "Demo" EP
I am pretty sure I reviewed their 2011 demo cassette and gave it a favorable review—I was just going to reuse that review, but alas I cannot find it. For noisy crasher crust, this record is as good as modern day raw punk gets. SKÄNKA is purely for lovers of GLOOM and FRAMTID and that Scandi guitar frenzy. The demo cassette was really solid and transferred well to vinyl. This is worth the wax it's pressed on! If you're still riding the raw punk sound hard and never got this cassette a few years back, get this. If your favorite record label is Crust War, then this EP is a must! (AE)
(Aktiver Ausstand in Plastic / Rawmantic Disasters)

SKIZOPHRENIA / VAASKA – split EP
Both of these bands have really brought it when it comes to killer releases and outstanding live performances, so it only makes sense they release this face-pummeling split together. The SKIZOPHRENIA material is slightly different to their past releases. The vocals are higher pitched and more deranged sounding, and the overall production quality is a lot stronger than past releases. This band has great basslines to accompany the twangy guitar tone, and constant crashing on the drums make these two songs sizzle. VAASKA really channel MG-15 with vocals, pace and song writing, while slightly straying away from the classic sound and really making it their own. The solos are towering and strong, swaying over the catchy riffs and ring outs. This split is an instant classic. Silkscreened EP covers, with art from Alexander Heir; a very strong release, essential for your collection. (KR)
(540 / Todo Destruido)

SLANG – "Glory Outshines Doom" LP
Though they're often lumped in with CROW, FORWARD, and other long-running Japanese hardcore vets, SLANG are a much more difficult act to pin down. Their discography begins in the late-'80s; depending where you jump into it, you may be in for traditional Burning Spirits hardcore, mid-paced '90s NYHC stomp, technical metallic aggression, or some combination thereof. *Glory Outshines Doom* shows SLANG fusing these disparate strains into one dynamic package integrating a variety of elements from outside the usual Japanese hardcore spectrum—doom/death metal riffs, acoustic interludes, and the occasional proggy motif. Much of it works to their advantage, though there are also some very dodgy elements—particularly the HATEBREED stop/starts and a meticulously clean "rock" production—that push them into groove/nu-metal territory at times. Nonetheless, it's an admirable effort and very powerful if you can get past the occasional cringe-worthy moment. While I wouldn't recommend SLANG to your garden-variety hardcore fan, those of a more adventurous persuasion will likely find plenty to enjoy here. (JH)
(Prank / Straight Up)

SOCIAL SCHISM – "Destination Nowhere" CD
Kind of a really generic band name. The music on the first song reminds me of an old BAD RELIGION song combined with the EXPLOITED. They're from the right country to play this music. 1980s Mohawk British hardcore with male and female vocals. There's a really tragic ska song in the middle followed by a modern mainstream punk tune. Then some harder stuff. Not the worst thing you've heard but pretty wonderbread-ish hardcore. (RO)
(Infiltrate the System)

STABLE BOYS – "Attitudes" EP
This four-song EP is really cool. It reminds me of everything I loved about CARRIE NATIONS. This record is like the A-Side of *Be Still* (which is the awesome side). They combine that sweaty Athens, GA grunge punk, with the driving riffs you might find in a DRIVE LIKE JEHU song. These guys are from Philadelphia and apparently this is a side project of sorts. So this may be all we ever see of these guys. Hopefully not, because this shit be awesome! (FS)
(self-released, no info)

STAY HUNGRY – "Ambitions" EP
I like plenty of shitty youth crew, but this record is a textbook definition of "generic straightedge hardcore." Judging by pretty much everything about this record, I get the impression that they really want to be on React! Records, down to ripping off one of their slogans for a song title, and using the essay font for their lyrics. But they are unable to write a single note that makes this record stand out or even good in any way, and the vocals and guitar tone are entirely too thin sounding to boot. (DG)
(Refuse)

SUBMACHINE – "In Spite of Everything…" 12"
Since their origins in the early 1990s Pittsburgh's SUBMACHINE took the grimy-ness of say, FANG and fused it with the drive and anger of straight US 1980s US guitar driven Hardcore à la POISON IDEA, while also dredging some of the same rock and early punk influences that threaded through most '80s hardcore. Their lengthy discography had the occasional failure for this all to roll seamlessly amongst all the beer cans, but at its worst its collapse would be in a rollicking, endearing punk-for-punks way. They split sometime in the mid '00s, reunited in 2010, and amazingly three years later drop what might possibly be their best release in this long history of strong records, a large part of it due to the drumming, which has always been solid and technical, but ,given a more central placement in the mix, grounds this entire recording and propels the grimy hardcore dinge harder than previous releases. While this fourth LP is not *too* far from the band's two '00s LPs and still has the same tendency to slightly ramble slightly loose around the edges, the ten tracks show the drummers time spent honing craft in CAUSTIC CHRIST, bringing their attack up to another weight class of speed and energy, elevating the bands continual strong suits—gravelly muttered and spit screams set over hard-charging guitars with creative leads, bursts of occasional quick solos over the right level of sturdy bass grounding. The recording here is solid, loud and thick but in no way slick fitting the band. The lyrics gravitate explosions of anger, musings on the family, self-responsibility and respect, snipers and serial killing and some really fantastic lyrics from the title track about pushing ahead in the face of difficulty. Nicely packaged record with an insert, large two-color fold out poster and splattered vinyl, this all makes a nice starting point for new fans, a great point of return for old ones, but also offers a commanding enough release to warrant those who'd lost touch with the band to also pay a re-visit . Kudos! (KS)
(Cobra Cabana / The Innervenus Music Collective)

SWEATSHOP BOYS – "The Great Depression" 12"

These Israeli boys have recorded an album that twists and turns through so many types of pop punk and garage, that's it almost dizzying in attempts to review it. The album kicks off with a track that could have very much been an outtake from the FROZEN TEENS LP of last year. Only to be followed by a song that is dead on a RED DONS song. Third song sounds like the MEAURE [SA] covering SHERL CROW's "My Favorite Mistake." Fourth song: MARKED MEN. Fifth song: SCHREECHING WEASEL…well you get the idea. But the kicker in all this is that this album is really good. Although you can clearly identify the inspiration to every song, every song is awesome (or close enough to count). This album has enough handclaps, whoa ohs, and harmonizing back-up vox to fill a school bus; and yet not a single song is annoying. Weird. To be worth your weight in salt in 2013, you either have to be original, or be really, *really* good at copying someone's sound. These guys are definitely the latter, and they made one hell of a fun album. (FS)
(Dirt Cult)

TEENANGER – "Singles Don't $ell" LP

TEENANGER combine modern garage style music with a bratty punk singer. His vocals are detached and whiny. The music is drone-y and distorted with the occasional addition of a '80s sounding keyboard. The overall effect is a nice one. It's weird in the best possible way while managing almost commercial quality. This is catchy and cool and I like it. (CK)
(Southpaw / Telephone Explosion)

THIRD WORLD CHAOS – "New Move for Error" LP

An exact European repro with great sound quality of the twelve-track 1984 Pinoy punk rarity (reproduced on Power Records as opposed to its original Tower label with a brighter shade of red to the thin Euro-style sleeve, compared to the more maroon, tip-on original) best known for being the sole vinyl LP produced in the cassette-dominant Philippine 1980s punk explosion. The guitarist, Tommy Tanchanco was a main force of the 1980s Manila punk scene, setting up a punk concert series called "Brave New World" and starting the Philippines first independent label, Twisted Red Cross, whose seventeen compilation and full album cassette releases are a pretty comprehensive document of the nascent scene that bloomed simultaneously as one of the most tumultuous times of their countries recent political history. Under the kleptocracy and Martial Law of Ferdinand Marcos, this underground scene developed and grew through the Marcos' regime's eventual collapse, as an alternative soundtrack in a country otherwise dominated by syrupy pop and Top 40 radio. Legend has it the *New Move for Error* LP was originally released with semi-major cooperation, but shipped with minimal promotion straight to discount bins upon release, which made it somewhat of an instant rarity to being with. Intervening years have made it an even further out of reach international punk collector's "want list" grail with prices tipping over $300 for an original copy…But does it warrant a bootleg pressing? Maybe. Perfunctory solid guitar driven mid-tempo '77 by way of 1983 Orange County punk, sung in English with relatively slick production and tempered delivery, it's replete with hooks, catchiness and heaps upon heaps of the charm of the fledgling defiance of '80s teenage punk….But truthfully isn't *that* much of a stronger record than say, offhand LA punk records that also straddle the '70s and '80s sounds like LOST CAUSE *Forgotten Corners* or the SYMBOL SIX *Posh Boy* 12". Its unique historical significance and local importance can't be ignored, and casts it as a truly great record when held to that light, but there's no framework, liner notes or historical background presented here to do that—and by all accounts I could find online, band member Tachanco, still an active promoter and manager of Filipino Pop bands, has little interest in reviewing his past, making historical notation more difficult. So, this mainly seems repressed to satisfy pent up collector curiosity and demand. When waves of '80s punk nostalgia hit in the last decade, a real confusion began with a lot of people who began to equate scarcity, collector prices and online demand as a litmus test for artistic merit and value, often sidestepping the fact that a lot of times the rarest records are not always the best records; they're just really, really hard to find for collectors who have everything else—while there're 500,000+ copies of DAMNED and CIRCLE JERKS records for some reason. A full disclosure caveat: I was insanely lucky enough to find an original of this record a few years ago in the Amoeba Records dollar bin, preempting the joyful discovery offered here of unfamiliar band and scene, but it's my hope by offering distribution and availability to a broader audience that interest sparks in the '80s Philippine scene in general—as a lot of the classic, progressively more hardcore Twisted Red Cross releases like DEAD ENDS, BETRAYED, URBAN BANDITS and the *Rescue Ladders and Human Barricades* compilation series are long overdue vinyl treatments. While fans from the time will be stoked to finally get a vinyl copy on the cheap or replace scratchy mp3s, those expecting a major revelation in their understanding of worldwide punk might leave somewhat nonplussed, even though time spent reveals an interesting and fun record steeped in fascinating history. (KS)
(Power)

THUGXLIFE – "Jungle Law" EP

Nothing new to see here; just your average, well-played-but-all-too familiar and totally by-the-book youth crew hardcore band replaying the tropes of the genre ad nauseum. The only really notable thing about this release is the contrast between the band name and the "wear my heart on my sleeve" posi-dog lyrics. (JH)
(Refuse)

ROMAN GABRIEL TODD – "Darkness on the Face of the What the" EP

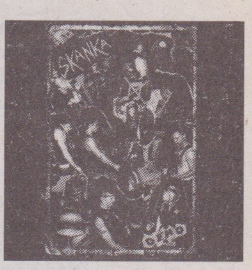
One-man bedroom punk, meet your immortality in the form of a real live vinyl record. Drum machine driven retardopunk in the SOCKEYE genre (that's not a band reference, it's a whole genre...and if you know, then you understand). Cryptic lyrics and genuinely interesting song structure suggest a man interested in a more serious sounding record than this, and that apparent attempt at earnest music might just be ROMAN GABRIEL TODD's most endearing quality. The bass licks are screaming, and were it not for the drum machine I would almost hear MELVINS influences buried in this nonsense. If nothing else, this genuinely intrigues me…an accomplishment in itself on a day like today. *"Born again without a brain again, push the boundaries of life after death."* (WN)
(Local Hot Unction, no info)

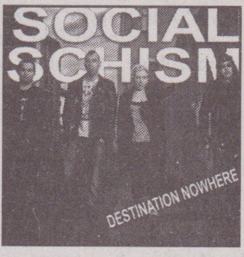
THE TUNES – "Love Uncool" LP

Sorry to be a downer, but I am kinda burnt on the 2013 powerpop revival TM. There is a *shitload* of powerpop. Under different circumstances I would probably be bopping around the room to this shit with all the other tight jeans muhfuckas out there, but I've just had my head torn off by some killer, *killer* punk EPs this month, this is sounding kinda limp dick right now. Great production, über bubblegum pop, the TUNES strike me as an all-male GO-GOs, and you know the GO-GOs have "We Got the Beat," but fuck, if I can handle that more than once a month. Y' know, real heartfelt middle America stuff. (GB)
(Cheap Rewards)

TV GHOST – "Disconnect" 2xLP

I've never heard any other music by this Indiana band, but I have a feeling that they are "maturing," as rock journalists are wont to say. TV GHOST takes more cues from '80s-era CURE, JOY DIVISION and even the PIXIES (vaguely) than anything related closely to punk. Singer/guitarist Tim Gick's voice is sometimes ethereal and faltering. Sometimes, he sings in a punctuated staccato beat that acts as another instrument in the band. The rhythm section is steady while the rest of





the band experiments with way out guitar sounds and synth blips. The songs meander a little too far into psych and shoegaze territory for my tastes, but it's done well. Overall, this is a good album but I will probably never listen to it again…and since this is a punk magazine, I don't think this record is punk…and there's nothing wrong with that. (The only punk thing about this LP is that it was recorded by Chris Woodhouse, who recorded all the BANANAS LP's.) (GH)
(In the Red)

TV FREAKS – "Two" LP

Frenetic garage *punk* from Ontario, Canada. I emphasize the punk because this isn't your skinny tie power pop or '60s *Nuggets* revival: The garage feel comes from the lo-fi production, but underneath the grime TV FREAKS' angst and bile owe more to *Damaged*-era BLACK FLAG than the SONICS. Great stuff. (AM)
(Schizophrenic)

THE UKIAH DRAG – "Jazz Mama is Cryin'" 12"

This is totally BUTTHOLE SURFERS sans the edge of goof, which I am always into (the FRANK ZAPPA goof factor always rubbed me the wrong way). It's dragged into the country and drowned in morphine. It rambles lost through ghost town nothingness until somewhere down an alley maybe a band of apparitions appear, but it's never quite solid, you can always see through it or beyond it. There's a Western twang to everything and it all exists under the most perfect layer of dirt that's dropped deep underwater. DIET COKEHEADS play the country hits. You want it. (MM)
(self-released, no info)

ULTRA BIDÉ – "DNA vs DNA-c" CD

I know this band's name, but after more than three decades in the game, this new slab is the first time I've jammed them into my ears. Or maybe I should say "jabbed" them. Cacophonous and chaotic art/noise punk that manages to make truly advanced and calculated music sound urgent and primitive. "Sonic Crash" hints at dancey post-punk, and "Anarchy in Her Eyes" follows it up with an almost melodic punk base twisted into a psychedelic mess. I think that ULTRA BIDÉ get lumped in with the noise rock scene, but these sounds are far too advanced to be contained by a simple pigeonhole. So many layers, it's going to take a while for this one to sink in...and shame on me for waiting this long to discover a new (old) band. (WN)
(Alternative Tentacles)

URINALS – "Negative Capability" 2xLP

In the Red has done us all a massive solid by emblazoning the *Negative Capability* CD collection on two slabs of red wax. Though the original singles were faithfully reissued by Superior Viaduct recently, *Negative Capability* offers up a complete picture of the band's incredible output, a blueprint for all American DIY and art-punk that followed in its wake. My assumption is that anyone reading this has committed these songs to memory and repeats them as a mantra daily. If that assumption is wrong, I'm excited for you to have your world blown open by "Ack Ack Ack Ack," "Hologram" and "I'm A Bug," as rock'n'roll of any variety rarely gets better than this. Perfect music. Perfect band. Perfect record. (MC)
(Happy Squid / In the Red)

UTTER FAILURE – "Eroding Forces" LP

I could easily write this off as an attempt to sound like all those Fat Wreck Chord bands of the late '90s, but I think it dives a hair deeper than all that. These older dudes definitely love them some NOFX, and the singer seems to love him some Milo from DESCENDENTS, but it's all put together well. All the songs are short enough, fast enough and not overly formulaic, so I'll definitely listen to this a few more times. There's this one song that seems like they are pro drone killing (WTF, guys?) which was almost enough to make me turn the record off, but I'll just skip it next time, because the rest of it, while not charting any new territory, is pretty good. Wait, did it really take seven labels to put this record out? Jesus fucking Christ! (DZ)
(86'd / Ha Ha Ha Cool! / Lost Cat / Say-10 / Shit Starter / Smart Ass / Vinehell)

VIXENS – 12"

Pummeling all-lady hardcore from Halifax. The majority of the record is fast and relentless with few moments of slowing to sludge. The vocals stay at a consistent anti-screech growl and the guitar threatens to get weird but never quite does. Angry but not desperate. In control and not unhinged. Good quality hardcore. (MM)
(La Vida Es Un Mus)

VOĈO PROTESTA – "Neniam Konfidu al la Ŝtato" LP

Second full-length from this Japanese band with lyrics in Spanish, and it is all over the place in the best possible way. Though the backbone of their sound is D-beat, you can hear traces of Burning Spirits-type stuff, as well as first-wave Spanish punk, mixed with the raw bounciness of SVART PARAD, and even the speedy pop-laden riffs of DAVOVÁ PSYCHÓZA. Usually I would decry a band for being indecisive as far as their general sound goes, but these guys make it work; the album flows and when they throw a melodic riff or a weird intro in the mix, it still feels right. Lyrics are short, blatant and political, and the vocal delivery meshes nicely with the impermanent feel of the songs. I thought this LP would be easily classifiable, but it's actually pretty unique, and well-worth checking out. (KM)
(La Vida Es Un Mus)

VUYVR – "Eiskalt" LP

I'm not exactly sure what to think about this record. It's the debut effort from a new project that features a bunch of veterans from the Swedish sludge scene and if I had to come up with a classification for the music I would say something like post-black metal. There's the blast beats and abrasive riffing of Norwegian BM but they do some experimenting, blending the melodic dissonance of post-rock and layering everything with an atmospheric undertone. Like any good black metal, it's kind of hard to listen to, but not in quite the same way. Especially on the "Moon Side" of the record, where the songs are a bit longer and stratified with multiple breakdowns. Part of me wants to call it screamo BM and dismiss it, but not everybody wants to crank BONE AWL in an echo chamber or whatever the kvlt kids are doing these days and I'm sure that the discerning listener can find a lot to like in this music. It might take a few listens to get it but there is a lot there. (BL)
(Blastbeat Mailmurder / Throatruiner)

WAKE – "False" 12"

Rabid, metallic grind/crusty death metal mix from Calgary, Canada. Pummeling stuff not far from early DISFEAR, a less tech MISERY INDEX, SKITSYSTEM. Intense granted there's a clean production, but "stadium crust" this is not. Vocals range from the usual mid-range rage to guttural death/grind growls. "Bleak" does that '90s noise rock into grind thing à la BRUTAL TRUTH. Other times they mix up the blastbeats with very mid-'90s-ish hardcore on "Ominous." There're some ripping, full on speed/blasts parts on "Presbyopia" and "Foster." In general a pretty good record though they should *really* change their name. (JD)
(7 Degrees / Handshake Inc)

WHITE WARDS – "Paint Huffer" EP

Newest offering from the Olympia crew responsible for a shit ton of good records that came out this year. This EP is basically a teaser for their LP that'll be out soon, but it's still a rager. "Paint Huffer," the A-Side, is a speedy yet burly number with a surprisingly angular lead riff. On the flip, we get a delightfully demented, slightly dancey, chopped and screwed version of "Cement," courtesy of Jake Dudley (of ECOLI and SYNTHETIC ID fame). Although there's only about two minutes of music on this platter, it's two fucking killer minutes. Pick this up and salivate while waiting for the full-length to drop. (KM)
(self-released)

ADAM WIDENER – "Vesuvio Nights" LP

Cool garage pop from ex-BARE WIRES bassist ADAM WIDENER. Widener has a distinctive voice just on the other side of whiny. His voice gives this record an edge. The music is boppy and catchy and fun, but it alone does not grab you. It's his voice. Although listening to a whole album of it could be too much for a single sitting, accidentally catching a tune when you aren't particularly paying attention sounds really nice. Widener plays all instruments on this record too. (CK)
(Speakertree)

WILD EMOTIONS – "Hey Everybody/Wild Emotions"

Cool *Rodney on the ROQ* styled girl group—"Hey Everybody" stabs the listener with snarling organ and basement steeped gassed-girls-in-the-garage style that is more on the LOST SOUNDS meets CASTRATION SQUAD tip than anything most bands in this realm attempt. It's tough and punk, and cool as fuck! "Wild Emotions" is my jam; it's got this sick dual vocal effect that makes me think of the SONIC YOUTH song "Shadow of a Doubt" where Kim is sort of talking to herself in a dream about a mass murder, but like if CASTRATION SQUAD or LYDIA LUNCH at her punkest were delivering the verdict… This is total LOST SOUNDS or SUBTONIX style for dark hearted punks, menacing and seductive, FU to the max. (LG)
(Blahll)

ZUNAME – "Поезд на Юму" CD

The Cyrillic script convertor on me ol' computer is acting up, so I know I've already butchered the title of this one! Nevertheless what we have here is the sixth full length from this venerable (late '90s) Moscow street punk quintet. Lately, they've mutated all melodic like, and have discovered their Celtic roots (!?) and have added a bagpipe, and do a

punked up version of "Amazing Grace" to boot. Not quite the REAL MCKENZIES, but definitely that direction, or more recent SWINGIN UTTERS (not that they have a bagpipe, but you get my gist). They sing all in Russian (good for them, every good wannabe from the Celtic fringe ought to be doing so, I reckon), but have a few song titles in English—"Whisky Bottles," "Toast," "Drinking Song" and er, "Zombieland," which suggests that the lyrical concerns of old street punkers seem to dovetail quite nicely into those of folks discovering their Celtic roots. (RK)
(Rumble Fish)

ZWAANENDAEL – LP

Peter and I are not reviewing the same LP this month (look below this review). This band put out two self-titled LP's in the same month. I didn't listen to the other one, but I have a feeling it's not too different from this LP I'm listening to right now. Like Peter said, these dudes rely heavily on SPRINGSTEEN-style punk with some OLD GROWTH/alt-country influences thrown in. There's some elements of pop-punk in their sound, but these guys are more closely related to classic rock'n'roll than anything else… they would probably be more comfortable playing a divey rock bar than a punk house. Most of the songs stay in the mid-tempo range and plod along agreeably. What more can I say? (GH)
(self-released)

ZWAANENDAEL – "Hard to Ignore" LP

This is some gruff vocal pop punk with love for the BOSS. Plenty of "woo ohs" wrapped around some sad sack lyrics. The more up-beat stuff is a bit reminiscent of LEATHERFACE though there is more of a Gainesville pop punk meets "working class" rock feel to the whole thing, especially in the slower tunes, like something you would expect from a former members of HOT WATER MUSIC. (PA)
(self-released)

ZYANOSE – "Why There Grieve?" LP

This LP is pure noise crust filth with manic drum violence and bass only. You can hear the respect for DOOM buried under layers of noise, but it's more D-CLONE than traditional crust. Last song on the B-Side, "Keep Yourself," is like the early sounds of ZYANOSE we know and love, reminiscent of the *Crossing* EP that got us hooked in the first place. Other than that, it's basically an entire LP that is purely a deconstruction of modern day noise and continues to break deafening ground. Another hit record from La Vida Es Un Mus! (AÈ)
(La Vida es un Mus)

V/A – "Monomaniac, Vol. 1" EP

The concept is simple: throw together a bunch of today's illest fast bands and have them each contribute a song (or three) in the minute-ish range. There's some serious heavy-hitters on this 7"—THEDOWNGOING (Australia), SETE STAR SEPT (Japan) and DETROIT (Canada, confusingly) give an idea of the international intention here—and whole thing feels coherent despite the wide range of grind and black/death metal sounds it encompasses. Never thought I'd see CLOUD RAT and DIOCLETIAN on the same record, that's awesome. I'm generally pretty compilation-skeptical—especially in the oversaturated world of latter-day grindcore—but this is just a great record from start to finish, with zero throwaway material and more than a few new bands I'm stoked to have discovered. There's more to come, apparently, so keep eyes peeled in the future. (WB)
(Blastbeat Mailmurder)

V/A – "Monomaniac Vol. 2 and 3" 12"

Kinda confusing from the outset, as this is presented as a compilation featuring bands contributing one minute long songs...and the first song from New Zealand's WITCHCHRIST clocks in at 1:49. But time restraints be damned, rules are for suckers, right? Guttural grind, churning death metal influenced crust, filthy stenchcore, the gang's all here. Highlights include NOCTURNAL VOMIT, SKULLSHITTER, NADIWRATH, HAAPOJA, PROGRESS OF INHUMANITY, RAVENCULT, and DODSFERD all range from very good to stunning…and it's worth noting that the most compelling bands on this record are all from Greece. (WN)
(Blastbeat Mailmurder)

V/A – "Lambination IV" 2xCD

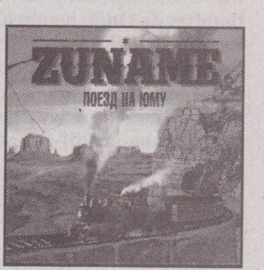
I have to confess that I've both neither heard of Deadlamb Records (those fine folks presenting this here self-professed Worldwide Punk Compilation) nor most of those bands contributing. No shame in that, and I guess it goes to show(case), that not only is punk alive and kicking all over the planet, but it largely sounds pretty damn good too! Virtually all of the four bands crowding out these two discs are of the melodic street/punk/hardcore variety, which is right up my alley. No thrash, no grunting and squealing from the vocalists, and plenty of anthemic choruses, and whoa ohs... Of those (largely old-timers) that this ageing punker dude has come across before, ELECTRIC FRANKENSTEIN remain as snotty and energetic as ever, WHITE FLAG don't quite reach the heights of their *Passion* album but sound pretty decent (and who knew they were still plugging away), while SICK ON THE BUS remain as throwaway as ever, and Germany's once all conquering SPERMBIRDS continue to disappoint. But really, for so many bands/tracks, the overall quality is of a surprisingly high standard. Standouts for me were Germany's RASTA KNAST, and Italy's 30 MILES. But there're lots of sterling stuff from the UK, Ukraine, USA and a host of countries that don't even start with a U! Sweden, Canada, France, Ireland, Malaysia, Japan, Denmark etc etc.. Punk remains very much undead, universal and sounding mighty fine. With nary a duff track on it, this is for sure an excellent place to hear the new sounds of tomorrow, apparently. (RK)
(Deadlamb)

V/A – "The Songs of Tony Sly: A Tribute"

A star-studded event here doing the songs of the late leader of NO USE FOR A NAME. I must say this gathering is pretty impressive with SNUFF, TEENAGE BOTTLEROCKET, NOFX, BOUNCING SOULS, AMERICAN STEEL and the FLATLINERS as well as some big names with major label connections past and present. I never paid too much attention to NO USE… just like I haven't really paid too much attention to ALKALINE TRIO but the songs on this are pretty darn good. Especially lyrically being a fan of downer songs. 26 tracks with a variety of sounds that really showcase some good songwriting. (RL)
(Fat Wreck Chords)

V/A – "Systeemi Ei Toimi" EP

Early '80s Finnish hardcore is a strange and wonderful thing, a product of a deeply isolated and insular scene in a cold, dark country situated adjacent to the Soviet Union. There are few better documents of the excellence of that scene than this tossed off little compilation EP from 1982 that puts two fairly obscure contemporaries side-by-side with one of the most iconic bands of that era and ends with no-one looking better than anyone else. LAAHAUS, KAAOS, VAPAA PÄÄSY, four songs each and not anything remotely resembling a dud amongst them. Easily one of the must-have reissues of the year for any true fan of hardcore punk. (AU)
(Ratbite / Rock'n'Roll Bullshit, no info)



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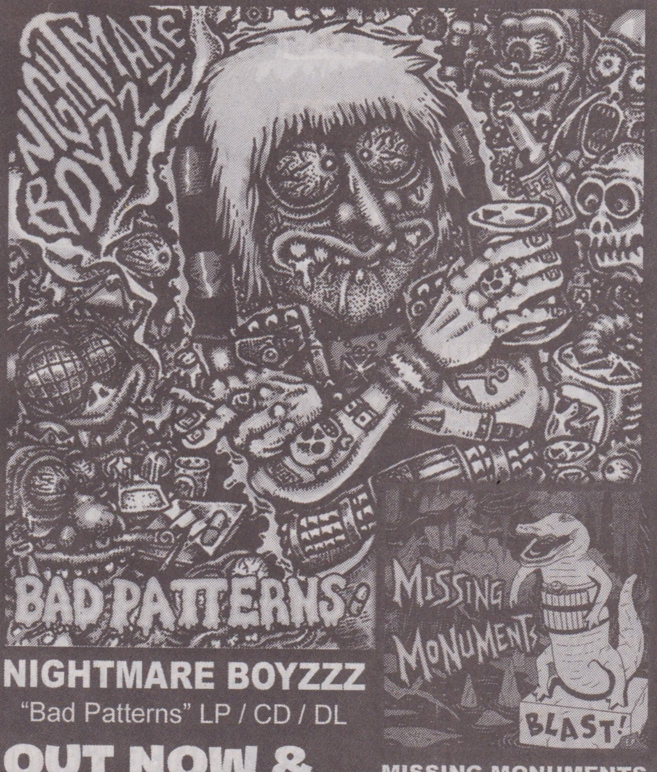

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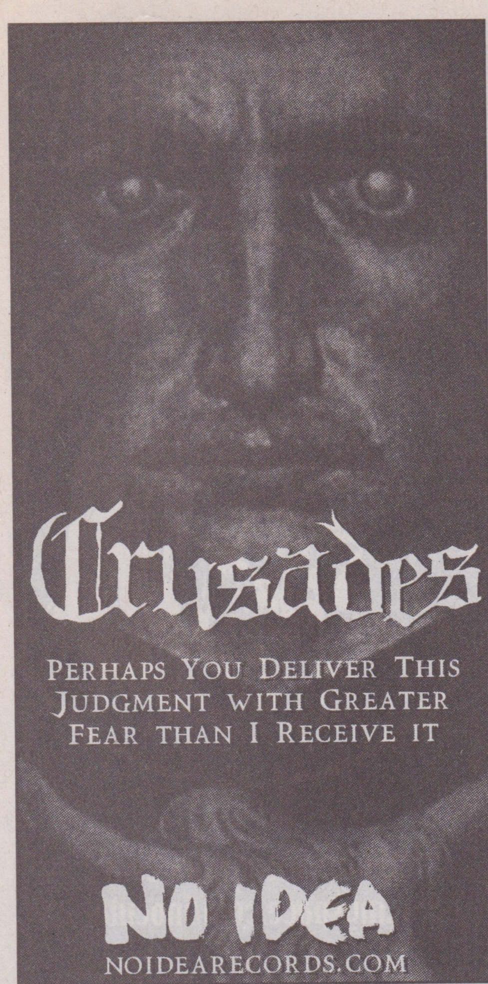

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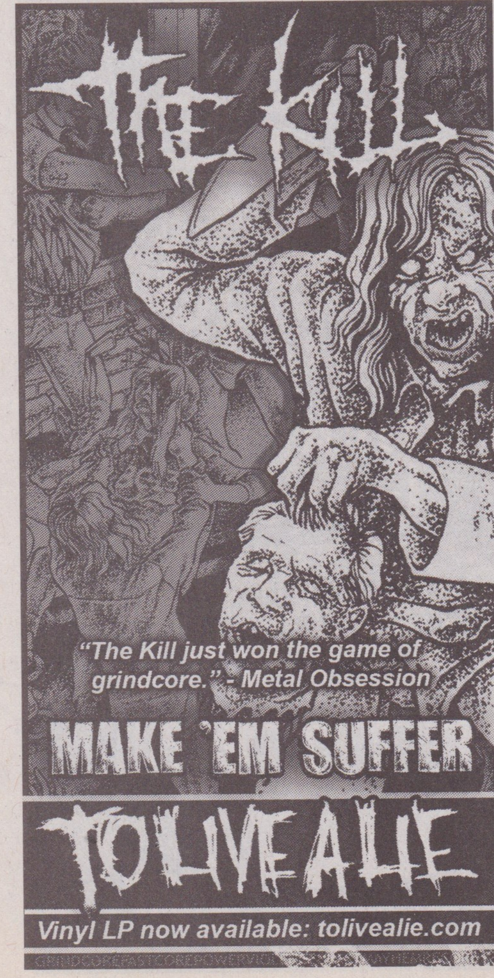

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Send cassettes and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Please note, anything other than vinyl or CD will be reviewed in this section. CD-Rs with no artwork will not be considered. Reviews by Vanessa Asswipe, Matt Badenhop, Robert Collins, Amelia Eakins, Max Power, Jason Ryan.

ANASAZI – This is their 2013 demo I picked up on their recent West Coast tour. All I could think while I watched this band was how much better they are than most bands that cross my path—watching them was like being able to feel live music again. ANASAZI, being from New York, has a style that comes with their music. Punks can be good at playing music but ANASAZI makes it look good, too. It was a real show and an aesthetic experience. I don't care how superficial you think I am, but I'd rather watch a band that looks and acts interesting than people who broke away from Facebook long enough to look bored on stage for 20 minutes. Regarding the tape, the full experience was captured well in Weird Luke's Brooklyn basement. Let these weirdos haunt your soul with their post-punk fury. If you get a chance to catch them live, don't pass it up! (Amelia) (6-song cassette, no lyrics included, 57 Monroe Street, Apt 1, Brooklyn, NY 11238)

BAD ORGASM – *Genital Leprosy Demos*–Manic, raw and uncompromisingly brutal grind. It almost seems like they are taking sexual references (obsessions?) in grindcore to intriguing places with songs like "Tantric Handjob With a Sandpaper Glove" and "Praying to the Period God," but I might also just be hoping they aren't tools because I love the jams contained on this cassette. This is complete and utter brutality, nothing more, nothing less. Any one with so much as a casual predilection towards the genre would be well served by this tape—punk rooted grindcore has rarely sounded better. (Robert) (12-song cassette, lyrics not included, www.pinholetapes.bigcartel.com)

BEST ENEMY – Pop punk from Russia. I'm glad the singers voice wasn't annoying, which would have made this tape unlistenable. I'd say BEST ENEMY is a softer version of the FLESHIES, but that might not be completely accurate. Half of this album is filled with fast, poppy punk, the other half was much slower almost ballad-like. I preferred the faster songs, obviously. I'm also stoked that they sing in Russian *and* English…it's nice to have variety. (Vanessa) (11-song CD-R, lyrics included, Rumblefish Records, PO Box 69, Moscow, Russia, www.rumblefish.ru)

BLAZING EYE – BLAZING EYE loves '80s noisy Japan. The vocals border on Sakevi-esque, but the sound is a blend of the bands on 1984's *Hardcore Unlawful Assembly* comp but steers clear from any metal influence. BLAZING EYE is top-shelf quality punk for anyone into the more obscure sounds from the early days of Japanese punk. These guys are from Los Angeles and contain members of TUBERCULOSIS, DRAPETOMANIA and SADICOS—so you know you're only getting the best here. (Amelia) (4-song cassette, lyrics included, $6 ppd, Overdose Records, c/o East 7th Punx, 1725 E. 7th Street, Unit C, Los Angeles, CA 90021, bloodmoneypunx@gmail.com)

EEL – *Fall Out Noise Tour* – This tape is inaudible and will annoy your mum. Like GAI's *Damaging Noise* days except buried in layers of noisey *caos non musica* with more room to pogo. This tape sounds like the feedback in your ears after seeing these guys live, the jokes on us. (Amelia) (8-song cassette, lyrics not included, Up Yours, 3030 Paulowna Street, Pittsburgh, PA 15219)

EXIT ORDER – This tape just doesn't let up! This is definitely for fans of REPLICA with their brutal hardcore female vocals and fast, furious punk! EXIT ORDER throws in a guitar slide or two, as well. Full blast of hardcore energy from start to finish out of Boston featuring members of LIMP WRIST, NO TOLERANCE, BRAIN KILLER, GREEN BERET, SOCIAL CIRCKLE and every other band on the punk social register. (Amelia) (7-song cassette, lyrics included, 6 Wadleigh Place, Boston, MA 02121, exitorderpunk@gmail.com)

FLACCID – FLACCID is pure simple hardcore punk with that Boston sound. From BLOODKROW BUTCHER to GREEN BERET, they exude the hardcore frenzy that breeds from New England. This tape is catchy and raw and the lyrics are brilliant as they capture the futility of daily punk life. The drumming is simple and strong, but supplies pogo breaks enough so that this does not bleed into hipster hardcore territory but stays punk and proud. There's a POISON IDEA melodic toughness ringing loud throughout. I can't recommend this tape enough! This is upbeat hardcore at its finest! (Amelia) (7-song cassette, lyrics included, $2 ppd or trade, Nate Thompson, 19 Green Street, Unit 1, Salem, MA 01970, xnthompsonx@gmail.com)

FREAK SHOW – *Demo '93* – As the title suggests, this is a cassette reissue of the 1993 demo from Spain's FREAK SHOW. Totally rudimentary punk in the tradition carried on today by bands like SENTENCIA or CISMA, but with a definite ear towards US hardcore from the '80s. Nothing here is going to change your life, but the shit is good as hell, and "Void Utopia" is a certified banger for sure. (Robert) (5-song cassette, lyrics included, c/o D. Ferrero, bei Wasilewski, Pettenkoferstrasse 52, 10247 Berlin, Germany)

GUNK – *Gradual Shove* – I was expecting something like SUNNY DAY REAL ESTATE from the clear neon yellow case and pink cassette, which began with a soft piano intro. However, Shortly into the first song, it escalates to a pounding GODFLESH sound. Vocals come in with the sincere apathy of J. Mascis/SEBADOH or ELLIOTT SMITH. Reminiscent of that full sound of many '90s giants: UNWOUND, SMASHING PUMPKINS, MY BLOODY

VALENTINE, DINOSAUR JR....if WEEZER were gloomy and nihilistic and wrote with the lo-fi effort of GUIDED BY VOICES. There was also a band STARFLYER 59...kinda like that. Certain songs have a heavy eerie quality to the hooks, over an almost doomy beat. Some punk beats are applied, I really enjoy one coven-like chorus over said drum style in a song about ice cream. This isn't a punk tape, but it's also way more advanced than a demo and I really love its nostalgic and sardonic vibe. The additional samples and variety of instruments and song pace keep everything interesting. I hope you get this twisted authentic, anthemic, tape. (Jason) (10-song cassette, lyrics not included, Ranch Records, 1812 Vineyard St., Philadelphia, PA 19130)

HELLGASM – *Infernal Raids Hellnautic Torment* – After last years *Luciferian Cum* demo, I was pretty psyched to pop this one in the deck and press play...so I did. There are a few songs from that first demo rerecorded here, but this is an entirely different animal. While the first tape was an exercise in raw and primitive Japanese hardcore worship with the vision focused squarely on G.I.S.M., this next installment is the realization of that vision. Metallic and thunderous hardcore with a maniacal multiple vocal attack (and yeah, it sounds like you are being attacked). Pure power and flawless delivery, but the real treat here is the hooks. Members of this Texas outfit have relocated to Portland, but they are going to maintain long enough to commit some of this magic to wax. Fuck the world, long live HELLGASM. (Robert) (8-song cassette, lyrics not included, D. McCoy, 7626 N. Drummond Ave., Portland, OR 97217)

JUMP THE BLINDS – Feisty garage punk delivered in the rawest possible form. There's a definite swagger to tracks like "Hang Ten From the Rafters" and "Bed Bugs" that brings to mind proto-punk Rust Belt greats from the '70s (yeah, I'm talking big leagues here) though the actual sound is tempered with post-punk stylings and could come from a Midwestern basement just as easily as a smoke filled bar. The fact that I can't pin them down is a huge plus and though the sound quality leaves a bit to be desired, the whole thing is DIY as fuck...and they are from Niagara Falls. "Empty Accounts" is the winner, a deep (and dark) reinterpretation of their already interesting sound. (Robert) (8-song cassette or CD-R, lyrics no included, 2214 24th St., Niagara Falls, NY 14305)

LENOIR SWINGERS CLUB – *Lenoir World Order* – Song titles on this include "Pregnant Stripper" and "Bombed at Your Prom." This band is obsessed with tits and fart jokes. Of course I hate them, but this demo isn't as bad as I expected. The first song sounds like a shitty JAY REATARD song and the rest of the songs sound like WEIRD AL and the MELVINS combined. Okay never mind, this demo sucks. (Vanessa)
(10-song CD-R, lyrics not included, 228 Morganton Blvd. SW, Lenoir, NC 28645)

MASSAKRO / VIOLENT HEADACHE – *En Directo...A Garrote Vil* – A flurry of D-beat double bass pedal punk metal. The MASSAKRO side reminds me more of an ANTISECT or CONFLICT tone to the riffs. They play those sincere peace punk chords, but with very growly vocals. A proper recording of this split might be rawkin', there is more unedited rehearsal heard here than demo, but I'll take it. Flipping it over to VIOLENT HEADACHE, this is some distorted as fuck basement classic grindcrust. Reminds me of the sloppy garage recording I made with a band called CARTRIDGE. Again, very growly vocals, channeling Ralphy Boy of NYC's DISASSOCIATE. Some cool '80s grind changes and more double bass pedal. Really, a good recording of all these songs could be pretty sick, à la DISGUST. A lot of good riffing going on here, its just a little too blown out, even for me. Just as I wrote that the speaker vibrated the plant off of it, and poured dirt all over my carpet. Thanks a ton, VIOLENT HEADACHE! (Jason) (17-song cassette, lyrics included, tercermundistas@yahoo.com, Edgar Hernandez, PMB #907, 710 E. San Ysidro Blvd., San Ysidro, CA 92173)

PARASOL / PRANK WAR – This is catchy-as-fuck passionate pop punk on both sides. The explanations following Prank War's lyrics are really beautiful. It's amazing to see punk bands talk about difficult subjects like abuse and accountability. When you need to shut yourself inside your room after a really rough day and get amped on all of the feelings inside of you, this is definitely the tape to listen to. (Max) (4-song cassette, lyrics included, $5 ppd, Trashy Tapes, 200 Amory Street, Jamacia Plain, MA 02130 USA)

PURE SHIT – *Apocryphon* – I feel like if I say "this Sucks" then PURE SHIT have somehow won, as if it's one big *Gotcha!* because *of course* it isn't very good but....*don't you get it?!* No, I don't. This is instrumental (except for the NEGATIVE APPROACH cover) guitar/drum noisecore/grind played with moderate proficiency, a vision that is seldom discernible and what might be a sense of humor that should have stayed in the practice space. Their internet presence leads me to believe they are into inanity and button pushing and the first track on this demo is entitled "Nigger Reality." So, yeah, there you go. (Robert) (5-song cassette, lyrics not included, $7ppd, Higher Dimensions, 13909 Lefloss Ave., Norwalk, CA 90650)

RHDP – *Rak En Rol* – This is not your normal punk tape. The intro sounded like some weird LSD feedback, reminding me of abrasive live MC5 which quickly lead into rock'n'roll punk. And by "rock'n'roll" I mean rock'n'roll like early Bowery 1970s New York City if you get my drift. That said, this is more BLACK EASTER than garage or early days of CBGBs. RHDP border the rocker fringes due to the intensely amazing guitar reminding me at times of LECHEROUS GAZE but are too bluesy to be full on rocker, putting them in a class with WICKED LADY and those pre-punk sounds. The vocals are sung in Tagalog and this band is from Norfolk, Virginia. Basically, I could party all night with this tape on repeat! (Amelia) (6-song cassette, lyrics not included, rhdprakenrol@yahoo.com)

VOLUNTEERS – *Ringing Ears* – This one is tough to wrangle—chaotic and nihilistic feelings induced by garage-y hardcore. I guess on the face VOLUNTEERS could fit into a modern noisy hardcore niche, but the shit is way too weird sounding and they like blast beats as much as Neanderthal hardcore. If nothing else, I am intrigued, and songs like "Don't Lie to Me" make this one worth seeking out. Random suspicion: I bet these dudes are old. (Robert) (12-song cassette, lyrics included, S. Marsh, 16 Lammas Clore, Bum St. Edmunds, Suffolk, IP31 1AF, UK, samlmarsh2@yahoo.co.uk)

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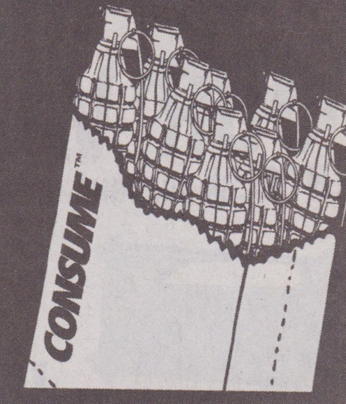

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ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(JA) Juliana Almeida
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booze
(EC) E. Conner
(JD) Justin Davisson
(SF) Sami Fink
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(DG) Dan Goetz
(LG) Layla Gibbon
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(DZ) Ryan Modee
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power

BEANZATTACK Vol. 1 / $?
6 x 8 – printed – 24 pgs
This is a photozine out of LA featuring black and white photos of bands from all over, including quite a few locals killing it in LA right now. Most of the shots are of singers, but there are bands, crowds and some good snaps of punks being punk. Cool stuff! (MB)
beanzattack@gmail.com

BEING UGLY MAKES YOU STUPID #2 / $4 US
8.5 x 5.5 – copied – 36 pgs
Cool photo zine representing a specific era of punk and hardcore shows; local bands and bands just passing through are represented. It comes with a live tape of the charmingly named Fashion Foreskins who at this particular showing are really rad/falling apart melodic hardcore and are probably worth the price of admission. The singer's voice is really cool in a Penelope Avengers meets This is My Fist manner. (LG)
Nikki / 2946b North Fratney St. / Milwaukee WI 53212 / nikki.beaman@cox.net

BROILING FOR COLUMBINE / $2 or trade
4.5 x 5.5 – copied – 40 pgs
Despite my fucked up, mostly self-imposed dietary restrictions, I am a big foodie. I still get stoked on food zines, even the vegan ones that are just practically re-writing the same *Soy Not Oi!*, *Don't Feed the Bears* or *New Farm* recipes over and over again; because not every kid in every little town has access to these gems and I like to hear new takes on why learning to cook is important to these authors. *Broiling for Columbine* is nothing at all like those zines. These fifteen or so recipes are all sort of centered around the Columbine High School killers, with a few jabs at Natural Born Killers splattered here and there. How is this based on the killers at Columbine, you ask? Well, there are a few recipes lifted from a Littleton church cookbook, Dr. Pepper or vodka in almost everything, homemade comforts like pretzel mixes, cookies made with pudding mix, casseroles, bacon and chocolate (which I'm assuming they loved, because it's everywhere in here) devilled eggs, and a vodka cream sauce which looks kinda badass. Nothing vegetarian, a few pages were all fucked up, and no real explanation for combining the author's love of food and the infatuation with these fucked up kids, but I'm going to make some vegan, gluten free versions of a few of these snacks for my next cartoon marathon. (DZ)
psycho.zine@yahoo.com

CATS HATE COPS / $?
5.5 x 7.5 – copied – 66 pgs
A zine compiling news stories from the 1800s to the present day of cats giving cops what they fucking deserve. As we all know, when it comes to the class war, cops are usually first obstacle paroles encounter when making total destroy. Little do we know, cats are also our comrades in the struggle. Here is the untold history of cats bashing back, whether it's against rapists, cops, cop dogs or just regular people being hella oppressive. This is an extensive history of those who have fought so relentlessly, sometimes even given their lives in the fight against capitalism. This zine also came with a little pamphlet taking cues from the Invisible Committees' Coming Insurrection. Discussing the after effects of Hurricane Sandy, the obvious injustices faced after the hurricane hit and constructing a tactical takeover of certain state resources. (AP)
www.year0.org

CRUCIAL CHANGES #7 / free or trade
5.5 x 8.5 – copied – 16 pgs
This is photo issue of this zine from Omaha. While the reproduction of the photos is kind of muddy and without enough contrast, the photos themselves depict raging band and crowd shots in what look like some great basement shows over the fall of 2013. However, I wish captions were provided under the photos instead of at the end of the zine. This zine's writing is excruciatingly small and hard to read without binoculars, but Keith talks about some of the goings-on in Omaha and Lincoln, Nebraska and ends with some record reviews that are short yet proficient. (DG)
110 S. 49th St. #410 / Omaha, NE 68132

DON'T FORGET THE STRUGGLE #1 / contact for price
5.5 x 7.5 – printed – 24 pgs
Great start for this zine! It's mostly interviews—shorter ones with Sporadic from Indonesia, the venerable Cluster Bomb Unit and the also experienced Victims of Classwar (both from Germany), a London housing group, Squat the World, and a longer talk with the French label Svoboda

Records. All the interviews are informative and cover political and social topics relevant to the respondents' locale. It finishes up with a Crippled Fox (Hungary) tour diary. There's some photography with the talks and just a few small ads for punk projects. Recommended for sure! (JM)
uta83@o2.pl

EXPEDITE DEATH #3 / $5
8.5 x 11 – copied – 12 pgs
Metal Punx forever! This is a zine from the eastern US, covering international crust and metal-tinged punk. Interviews with Kontrasekt, Canada's Skeleton, Germany's Killbite, UK's Agony and Perversion from Detroit. The interviews are typical but informative; talking about releases, lyrical content, tours etc. However, I could do without homophobic slurs coming out of douchey metal dudes' mouths; seriously, get more original in your insults, *ist ain't kreig*. Awesome reviews section of all shit that's heavy in punk right now, which I will be scouring! Also comes with a CD of all the bands interviewed! Tight! This zine is a limited edition, so get your hands on it! (AP)
expeditedeath@hotmail.com / www.expeditedeath.com

FIFTH ESTATE: THE MAD ISSUE / $4
8.5 x 11 – printed – 48 pgs
This was my first time reading *Fifth Estate* and I must admit that initially I was a bit ambivalent since I am easily let down by most political writing, but I actually enjoyed it. I loved Papa Zerzan's "Numb and Numbers" essay about the tyranny of math and was totally tickled when he called Îiĭek a clown. The cover story, "An Anarchist in North Korea," was also extremely enlightening—I really hope to see more awareness around North Korea and the fascist Juche regime. There are folks being killed in death camps for owning records and DVDs as I write this! Anyway, I found most of the magazine to be very captivating and easy to read and would recommend it to anyone with an interest in anarchist (anti)politics. (MP)
PO Box 201016/ Ferndale, MI 48220

HARDCORE SEM PÁTRIA
6 x 8.5 – copied – 32 pgs
This is actually a fanzine and comp from a Brazilian collective called Hardcore Sem Pátria (Nationless Hardcore in Portuguese). Bands included are Vingança'83, Motim and Ruído Negativo, it comes with a CD-R with four songs from each band. The fanzine talks about the collective's history, also included is artwork (a bunch of cool punk black and white drawings and pics) and lyrics from the featured bands. The comp is comprised of all new bands from São Paulo: Motim is female fronted crust punk, Vingança'83 takes influence from '80s American hardcore and Ruído Negativo is a good call for '90s hardcore-metal fans. All bands are related to the anarchist/AntiFa scene. (JA)
vinganca83.bandcamp.com

KURIER SYNDYKALISTYCZNY #5
7.5 x 11 – printed – 12 pgs – Polish
Even though this zine is written in Polish, it focuses on worker's struggles and radical organizing in London and around Britain. It's text-heavy and slickly produced. Some of the pieces are taken from online sources. There're always more borders to smash, but these folks are doing their part. (JM)
www.kuriersyndykalistyczny.wordpress.com

MAYDAY 1971 OR, HOW TO LOSE STREET BATTLES AND ALIENATE PEOPLE / $?
5.5 x 8.5 – copied – 92 pgs
Mayday '71 stands out to some as signifier of the end of a protest movement in the States. It was the beginning of the hopelessness at those final years of the Vietnam War. Filled with unprecedented police violence, arrests and general hullabaloo. New York Year Zero has culled a little history book from news articles and ephemera of the time, as well as later memoirs and critical histories. The tone vacillates from exuberant, to angry, to resentful, to even a little embarrassing. The patchwork effect is not lost on me. Kudos to the stark cut and paste library copy machine legwork. What could have come off as nostalgic is more refined and complicated. The glorious past jeweled heavily with context and, frankly, the loaded gem of uneasiness. This will do you better than Wikipedia or that racist scene from Forest Gump. Remembering is like, exhausting. (EC)
www.year0.org

NUTS! #12 / $4
16.75 x 23 – newsprint – 20 pgs

Another edition of Ben Trogdon's illustrious NUTS! zine now coming out of NYC. As always, this is interesting to look at, complete with this dick-in-chains poster of Dawn of Humans. There is a ton of artwork here, one piece whose style may look familiar to hardcore lovers. Good reads include interviews with Dawn of Humans, Nomad and Pharmakon. Want to know what they think of the Grateful Dead and punk fashion? Find out here! Cry to Sinead O'Connor with Colin Atrophy, ruminate on music with Kailee Chief McGee, discover two teen bands with J. Lee and read about the NY Rippers. I love this zine because it's weird, big, spacious, pretty and ugly—it never disappoints. Get it. (MB)
PO Box 1959 / New York, NY 10013

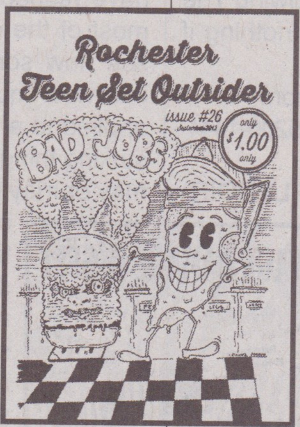
PATHOLOGY #12 / $6.50 US, $8 world
5 x 8.5 – copied – 39 pgs
Interesting and complex zine about the

nature of the human condition in relation to pathology, or rather what exactly it means to be "ill" defined in social terms, but also in personal terms. This zine delves into the examination of terms used to compartmentalize, describe manipulate, empower and so forth with reflection on social, family and personal influence. There are several contributions by different people in forms of art, narratives, articles; which are typed and handwritten. Some of this is a little poetic for me, but all of the content is interesting enough to carry you through the zine. Depending on what your relationship may be to the subject, there are enlightening moments in here. (MB)
jil.crary.ross@gmail.com

REBEL CLOTHES REBEL SONGS REBEL POSE / $?
7 x 8.5 – copied – 24 pgs
Anarchists' take on punk through the ages, assembled from other publications here with notes from the editor. It's a medley really, analysis mainly from the outside and some from the inside. I'm thinking it's a starter for punks who are interested in anarchism but not ready for an academic treatise, or for anarchists that are interested in how the two movements intersect. It's not easily absorbed, but much simpler than Anarchy the magazine, Anarchy the Wikipedia page, or any seventeenth century primary source material. I can also see it as useful for kids who wish to understand who these people are wearing black all the time at the punk show. From these pages, it would seem that non-punk anarchists are envious of the fun we're having; that as much as they would like to dismiss our subculture for apathy, substance abuse and susceptibility to commerce, they want in on the party. The question looms of whether punk can be a part of a revolutionary ideal:

"For all we know, a resurgence of DIY culture is taking place at this very moment, and we're simply not positioned to notice it…The point is not to predict the future of youth subcultures, but to derive lessons about how to build anarchist communities and momentum. If punk is finally dead, we'll need to create other spaces for people to discover anarchism; if it's not, we'll still need to do much better if we hope to bring about a revolution." This excerpt is originally from CrimethInc. And of course I've removed it from its context, but it still feels gross because I don't like hearing outsiders' criticisms. From insider *Profane Existence*: "In case you didn't know, punk is and needs to be revolutionary. The fact that it doesn't seem so indicates not that punk is liberal or reactionary, but that we as punx have been selling ourselves short in realizing the potential of punk and our potential to thoroughly fuck up this society." It says right on the back, "For punk analysis, against punk academia!" and I think it's critical to remember that the point of this isn't to sit around talkin' shit about punk, but to take a look at how things fit together historically and what we're up against with regard to the ever-present Machine. (JB)
whatwedoissecret@riseup.net

RIPPLE ROCK #1 / $8 ppd, trades OK
5.5 x 8.5 – copied – 36 pgs
A very, very neat first attempt at a zine from Finland! The creator has a radio show by the same name, and frequently interviews people for it; so he decided to collect some of the best interviews and, within this very neatly laid out issue, you'll find interviews with: the Red Dons, Nardwuar the Human Serviette, Michael Gira of Swans fame, Mudhoney, Eric Friedl of Goner Records and the Oblivians, Mike Watt (Minutemen, the Stooges, etc.), Vancouver's White Lung, Barcelona's Metz, the author of Perfect Youth: the Birth of Canadian Punk Sam Sutherland, and Jim Coleman from Cop Shoot Cop. The interviewer does his research, asks interesting questions, relevant to both the people interviewed and also the (I assume) predominantly Finnish audience, resulting in conversational talks that read easily, with hints at literature, movies, cult culture, Finnish commentary and some humour for good measure. I will most definitely seek out the radio shows and take a listen; if the aesthetic and subject matter of this zine are anything to do by, I'm sure they make for a good listen. Also, the cover is super trippy and can be viewed in full-colour 3D, thanks to the 3D glasses that come taped to the back page. (!) Check it out, a nice example of how to do it. (LA)
Jesse Gehlen / Koulukatu 17B15 / 80110 Joensuu / Finland
ripplerockreadio@gmail.com



ROCHESTER OUTSIDER TEEN-SET #27 / $1
4.5 x 5.25 – copied – 36 pgs
The Halloween issue! Are you bored in upstate New York? Wandering alone by the highway getting Big Gulps chucked at your head by jocks? These are your new friends. Little weird stories with a spooky vibe. Orange cover to push the feelings. (EC)
W. Carroll / 32 Edmonds #1 / Rochester, NY 14607

SAVAGE DAMAGE #3 / $6.50
8.5 x 7 – printed – 72 pgs
Great fanzine outta SF with interviews with Peter Daltrey from Kaleidoscope, Greg from the Avengers and lotsa reviews of other psyche/punk shows and sounds. The interviews read like conversations rather than Q&A sessions and are in depth and incisive. This reminded me a bit of a mix of like *Creem* and *Ugly Things*, a trad-dad rocker read, like something that would have come out in the post-glam/pub rock landscape of the '70s. Writings on Roky Erickson, Larry Wallis heighten this effect making this an essential read for zine freaks. (LG)
savagedamagedigest@gmail.com

THE SCREEVER # 4 / $2
4.5 x 5.5 – copied – 48 pages
This little zine has a little of everything. Interviews with local bands and artists, instructions on how to make living "paint" from moss, music and book reviews and even a puzzle page. My only complaint is that the "hack" and puzzle pages were straight up lifted from some other magazine. I wish there was a punk made sudoku/word-

search/"hack" page instead. Other than that, I'd read the hell out of this UK zine on a sunny day in the park! (DZ)
thescreever.blogspot.co.uk

TOINEN VAIHTOEHTO #247 / contact for price
5.5 x 8.5 – printed – 30 pgs – Finnish
Another quality issue from this Finnish zine. This time around, a Terveet Kädet and Lotus Fucker tour diary, interviews with Shaved Woman, Wagars and what appears to be a recap of the Punk Rock Holiday fest in Slovenia. Which looks like it was a cross between Holidays in the Sun and the Fest, with terrible reunion bands, along with some other show reviews. Not sure why this zine puts its record reviews in the middle, but there you have it. (DG)
PL. 1 / 65200 Vaasa / Finland

THE TROUBLE WITH NORMAL #120 / $2
5.5 x 8.5 – copied – 40 pgs
Latest installment of this long-running pop-punk centric zine out of Missouri. I've read a couple of these rags and they kinda follow the same pattern: a bunch of reviews of local shows, a few interviews (in #120 the featured bands are Sleepyhead and Megazilla), some record reviews, and a couple editorials. The main editorial within deals with the volatile political situation in Syria. Not my type of zine, but for locals and those curious about lesser-known Midwest bands, it's worth following The Trouble With Normal, as it's nothing if not consistent. (KM)
thetroublewithnormal.tripod.com
PO Box 1444 / Columbia, MO 65205-1444

THEY CAME TO DESTROY LENOIR
8.5 x 11 – printed – 34 pgs
This is a comic book about d-bags. The story opens up with our main character lying in bed, "after a night of erotic and somewhat dangerous sexual engagement." Then he hops in a creep van and tells his friends, "She could suck start a go-cart..." I'm glad I live nowhere near Lenoir, NC. The rest of this comic book is about their band, the Lenoir Swingers Club, playing gigs at bars, making jokes about jerking off and playing video games. There's some sci-fi fantasy shit thrown in there too. The way the women were drawn and objectified in this made me roll my eyes. This zine came with a bunch of sharpie-drawn stickers probably made late-night while they were drinking Coors Light, which I enjoyed ten times better than their zine. The band thanks everyone who is in on the joke that is their band and their lives, but I don't know anyone who I could recommend this to. (VX)
228 Morganton Blvd. SW / Lenoir, NC 28645 / lenoirsswingersclub.com

WHAT'S THAT NOISE #1 / 10 euros, trades OK
8.5 x 11 – printed – 44 pgs
When this zine says speedcore/hardcore, they mean electronic, not punk. Is this reviewable? Who knows, but I can tell you that I have no real relationship to the content in here, but all of the people interviewed seem to have some history or root in hardcore, metal or grind. In this first issue there are interviews with Annwn, DJ Freak, DJ Plague, H8!Machine, Low Entropy, Mental Destruction, Psyclown, Quato and Rotello. The layout is pretty good, black and white with photos and easy to read text. The zine is DIY, the artists covered seem to be DIY, so for that I have respect. While I cannot relate to most of the content, it is interesting to see how some of the answers to the interview questions could easily be applied to a punk band/zine. The most striking thing here is that what ever you may or may not know about the genres covered, it is an international and cooperative scene, which is cool. I have no doubt that within this scene, this zine is well-respected and the interviews make speedcore/hardcore electronic lovers want to read this. The free CDs full of music that accompanies this zine doesn't hurt. (MB)
www.zine.speedcore.lt

WHAT'S THAT NOISE #2 / 10 euros
8.5 x 11 – printed – 40 pgs
More speedcore/hardcore electronic stuff featuring interviews with Bokusasstu Shoujo, Koubou. Dark Junker X, Darkside aka Desolation, Heretik, Lord Lloigor, Messias, Nevermind and Terrormasta. Not my preferred genre, but the interviews are well done, the layout is simple, but effective and someone loves this zine. Comes with a free CD with artists featured. (MB)
www.zine.speedcore.lt

WINTERVIEW #0 / contact for price
7.5 x 11 – copied – 36 pgs
The editor states that this is the first zine they have ever done. They are showing how it's done—this is amazing! It's mostly made up of long interviews that capture the excitement and dedication of folks involved in punk. Greek projects are featured—the raging Volos City band Alectó; Bandage, melodic hardcore from Athens; Oi! yobs Seaside Rebels from the island of Rhodes; and the since relocated to San Francisco, Keskin, who curates the online archive of Greek punk flyers, Up the Brushes. A Patras City scene report appears, the first look at this place I've ever read. I so rarely see huge zines with extensive content like this! Postage costs may be tough, but get this if you can. (JM)
Pavlidis Dinos / Zaimi 97 / 26225 / Patras / Greece / winterviewpunk@gmail.com

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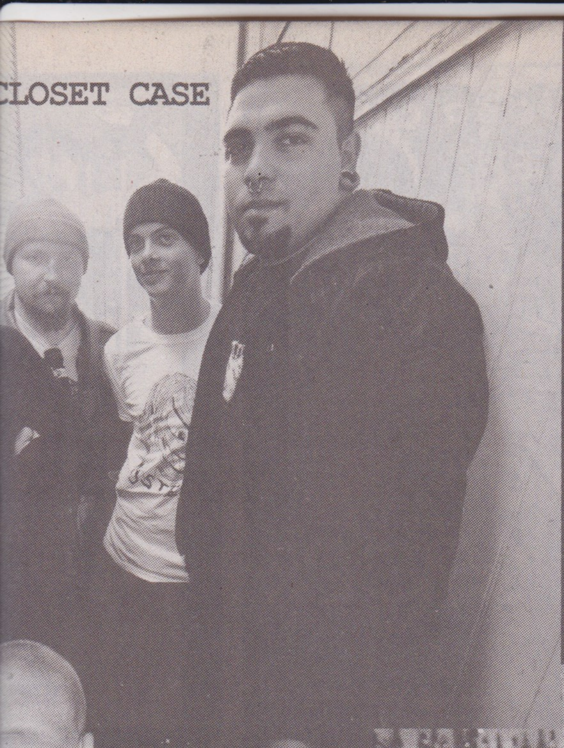
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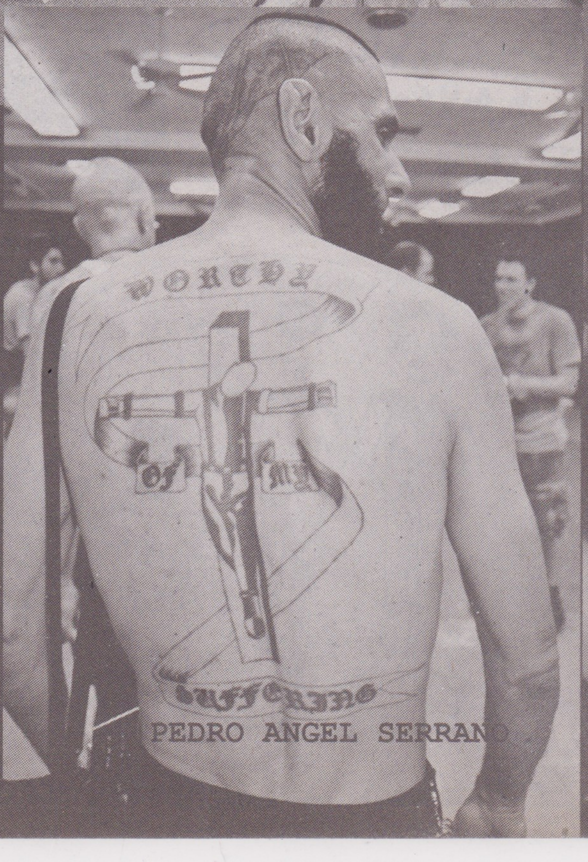

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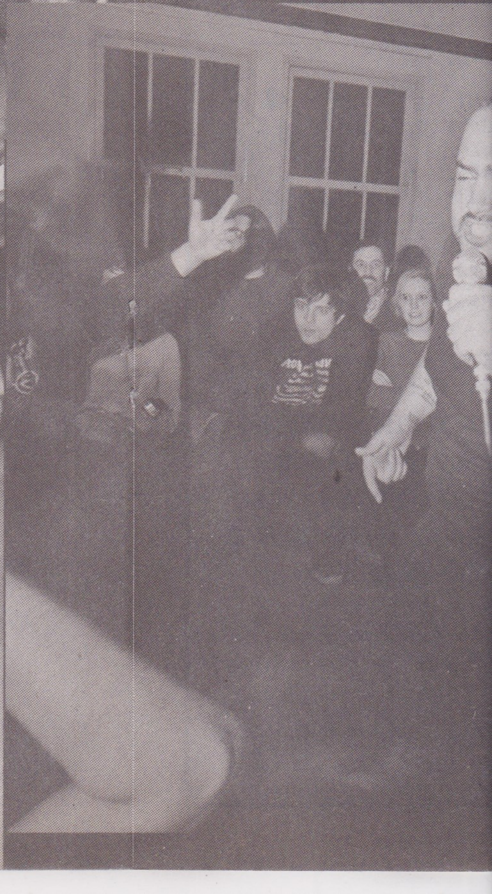

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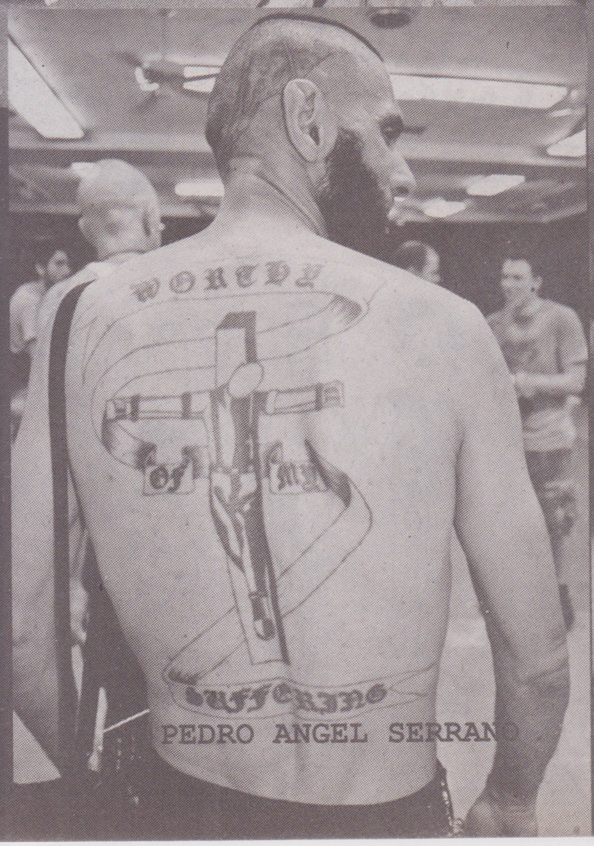

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